

THE ETUDE

music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.
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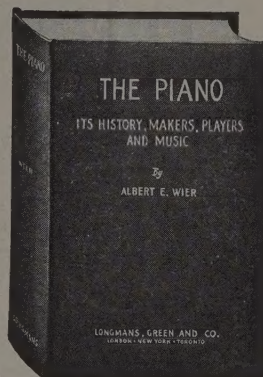
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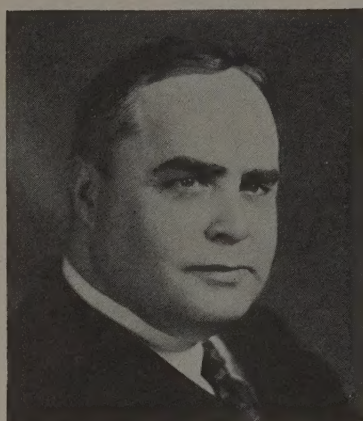
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LONGMANS, GREEN AND COMPANY
55 Fifth Avenue New York

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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD

Competitions



ALEXANDER
SCRIBIN

THE TWENTY-FIFTH ANNIVERSARY of the death of Alexander Scriabin on April 27, 1915, was celebrated in New York by a series of events during the week of April 21st, including exhibits of Scriabiniana and performances of his works on concert and radio programs throughout the week. Incidentally, a new American edition of his compositions was on display. Also the Boston Symphony Orchestra and the Cleveland Institute of Music gave recognition to this anniversary.

THE METROPOLITAN OPERA FUND drive for a million dollars to save the Metropolitan Opera House was about to enter the final thirty thousand dollars at last reports.

THE MONTREAL MUSICAL FESTIVAL will be held from June 10th to 15th and will include performances of "The Passion According to St. Matthew" by Bach; the "Missa Solemnis" of Beethoven; "Pelléas et Mélisande" by Debussy; and the "Choral Symphony" of Beethoven.

"ROSALIND," an operetta by Florence Wickham, a former light opera soubrette who graduated into the Metropolitan of an earlier decade, was recently presented by the New York Light Opera Guild, at a dinner tendered Giovanni Martinelli by the Town Hall Club. Based on Shakespeare's "As You Like It", the world première occurred at Carmel, New York, August 5, 1938, after which it was heard in Berlin and Munich, when it became the first opera by an American woman to be performed in Europe.

WHEN LILY PONS gave her last recital at Carnegie Hall, New York, she is reported to have worn diamonds worth a quarter of a million dollars. A detective stood backstage throughout the program.

THE FIFTH ANNUAL THREE CHOIR FESTIVAL of New York City was held on April 19th and 20th at Temple Emanu-El. The event opened with an address by Dr. John Erskine; and among the works on the programs were *Tenebrae jactus sunt* by Vittoria; *Ave Maria* by Siccaldi; *Pie Jesu* by Cyr de Brant; *Montium Custos* by Randall Thompson; and *Deprived of All*, an ancient yemenite arranged by Lazare Saminsky. Thus did Christianity and Judaism mingle beneath a single roof, indicative of the American spirit of tolerance.

PRIZES OF FIVE HUNDRED and Three Hundred Dollars are offered by the Chicago Symphony Orchestra, for works of not more than fifteen minutes in performance, in celebration of the Fiftieth Anniversary of the organization. Competition closes July 1; and full details may be had from H. E. Vogli, Orchestra Hall, Chicago, Illinois.

A NATIONAL CONTEST, open to native or naturalized American composers, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo, two-piano composition, two violins and piano, and full orchestra. Complete particulars from Miss Helen Gunderson, School of Music, State University, Baton Rouge, Louisiana.

A ONE HUNDRED DOLLAR PRIZE is offered by Musicraft Records, Inc., for a composition for solo voice with a combination of any five instruments, not more than twenty minutes long, and by an

American composer under thirty-five years of age. Particulars from Musicraft, 10 West 47th Street, New York City.

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania.

ANNUAL COMPETITION for orchestral works to be published by the Juilliard Foundation is announced for 1940 in which the Foundation pays the expenses of publication but all fees, royalties and copyright privileges accrue to the composer. Further information from Oscar Wagner, dean of Juilliard Graduate School, 120 Claremont Avenue, New York City.

THE OLDEST MUSIC FESTIVAL west of the Mississippi River originated in 1899 at Cornell College, Mt. Vernon, Iowa, and the forty-second of these events was held this year on May 9-11 when the chief attractions were Josef Hofmann in a piano recital; a performance of the "Mass in B minor" of Bach, by the Cornell Choral Society; and two concerts by the Chicago Symphony Orchestra with Dr. Frederick Stock conducting.



ISAAC
ALBENIZ

THE ONE HUNDREDTH CONCERT of the Flute Players' Club of Boston was celebrated on February 11th, when the program included works by Mozart, Gluck, Albeniz, Infante, de Falla, Roussel, Rietti and Chausson. The *Minuet* from Gluck's "Orpheus and Eurydice" was played in memory of Frederick H. Mills, founder of the club. Georges Laurent, director of the club, was presented a suitably inscribed silver tray.

GEORGES CATHELET, one of the leading tenors of the Paris Opéra Comique, interpreted the rôle of *Pelléas* in Debussy's "Pelléas et Mélisande" when it had a revival near the end of the season of the Metropolitan Opera Company.

AN OPERA SCHOOL has been inaugurated under the auspices of the San Francisco Opera Company, with the purpose of preparing young American singers for the operatic stage.

THE ANNUAL BERKSHIRE FESTIVAL of the Boston Symphony Orchestra will be held at "Tanglewood" from August 1 to 18th, with Dr. Sergei Koussevitzky conducting. A "Tschaikowsky Festival" will be held on August 8th to 11th; and there will be a performance of the "Mass in B minor" of Bach with the Festival Chorus of the Berkshire Music Center and soloists assisting.

CHICAGO'S SEVENTY-FIVE YEAR OLD music house of Lyon and Healy is reported to be America's largest retail outlet for Victor Records, with forty-three audition booths, nineteen headphone sets, and a U-shaped customer's counter fifty-eight feet in length.

THE WORLD PREMIERE of the "Symphony No. 2, in D minor" of Arthur Shepherd was celebrated on March 7th and 9th, when it was given as the first half of the program of the Cleveland Symphony Orchestra, with the composer conducting. It was enthusiastically received and became the fifth of Dr. Shepherd's works in the repertoire of Cleveland's orchestra.

CHARLES WAKEFIELD CADMAN'S "Pennsylvania," a symphony in three movements, was given its first performance anywhere when on the program of March 7th of the Los Angeles Symphony Orchestra, under the baton of Albert Coates. The audience is said to have arisen to a height of enthusiasm seldom witnessed in this country.

THE SEVENTIETH ANNIVERSARY of the Zeckwer-Hahn Philadelphia Musical Academy, Dr. Frederick Hahn, President-Director, was celebrated by a series of recitals beginning on March 20th, in which members of the school's faculty and artist pupils were presented. This is believed to be the second oldest school in the United States that is devoted entirely to the teaching of music.



FREDERICK
HAHN

THE LEWISOHN STADIUM CONCERTS will begin their twenty-third season on June 20th, to run till August 14th. Among the conductors will be Massimo Freccia, Efrem Kurtz, Artur Rodzinski, Alexander Smallens, Wilhelm Steinberg and Hans Frieder Weissmann, with André Kostelanetz leading the program on which Lily Pons is soloist.



ELSA
HILGER

MISS ELSA HILGER is filling the chair of first violoncellist for the Robin Hood Dell summer season of concerts by a special group of sixty-five members of the Philadelphia Orchestra. This is believed to be the first instance in

which a woman has filled this important position in a major American symphony orchestra; and, from available records, it seems to be a première event in the world's musical annals.

FERRUCCIO BUSONI'S opera, "Arlecchino," was heard in Italy for the first time when produced on January 30th at the Teatro La Fenice of Venice.

THE "ZOO" OPERA COMPANY of Cincinnati, perhaps the world's most successful summer company presenting serious opera, announces its season to begin on June 30th at the famous Zoological Gardens of the "Queen City."

PAUL ROBESON, distinguished Negro singer and actor, received on January 21, the honorary degree of Doctor of Humane Letters, from Hamilton College of Clinton, New York.

(Continued on Page 432)

IF MUSIC CRITICS GROW BLASÉ who can blame them? With hundreds of newcomers to concert halls bidding each year for fame, the task of listening to all, or even part, of them, particularly in New York, is enough to make these highly selective judges grow less than enthusiastic, even lethargic, toward most of the performances offered. Why, they must wonder querulously, do so many persons feel that they are ready or fitted for the concert stage? Not a combination to be found every day—all the talents and abilities needed to put and keep one there. Yet many seem to suppose wishful thinking and a hall quite enough to rank them near the top. And then, just as the critic becomes accustomed to finding these or those qualities missing in this or that new performer, there appears before him an artist whose ability is as distinct from mediocre or one-sided talents as is a diamond from the glass imitation. Lethargy vanishes; and critics, as they rush to typewriters, become rhapsodic. Here is something to write about *con fuoco*, something to kindle responsive inspiration. When the artist is Robert Virovai, their words seem to ring with fervid enthusiasm:

"Excited Philharmonic audience by the fire and beauty of his fiddling. Mr. Virovai is entitled to that sweet word, genius. . . . A musical nature and a pure and sensuous tone"; "Brought a full house cheering to its feet. . . . A musical revelation"; "A celestially beautiful tone with limitless technical virtuosity"; "One of the most exciting débuts ever witnessed in Carnegie Hall"; "This is a born fiddler, a young man of the most genuine talent and sensibility"; "Amazing."

Splendid tributes, these, not only to violin playing but also to youth; for Robert Virovai was only seventeen when they were written, and is but nineteen now. Yet he has marched into the front rank of contemporary violinists, displaying a mastery of his instrument that would be remarkable in a seasoned veteran.

For the young violinist, this American acclaim which followed his début on November 3, 1938, in New York's Carnegie Hall, was not the first that he had received. Belgrade, Budapest, Vienna, Brussels and Lisbon had heard him play, and kings and queens, as well as commoners, had been lavish in their praise.

Nor had his coming been unheralded. Herbert Peyser, foreign critic for the *New York Times*, heard him a year earlier and had reported to American readers, "The ovation given him was the most spontaneous and moving I have ever

A Sure Fiddler at Seventeen

By
Blanche Lemmon

Art Is Long, Runs an Old Proverb; Yet Virovai Achieves Violin Mastery in His Teens

witnessed in a concert hall. One scarcely knew what to admire most in his stunning performance—the purity and beauty of his tone, the scope and mastery of his technic, or the kindling temperament that animated the whole dynamic interpretation." Mr. Peyser, like the rest of the European musical world, had been roused to ac-

clamation when the sixteen year old boy won First Prize at the International Contest for Violinists held in Vienna in 1937. And he, along with others in the Austrian capital, had had opportunity to applaud the judges' decision, when the youth followed the prize winning performance with another as soloist with the Vienna Symphony Orchestra.

But hearing—like seeing—is believing. America read and waited. It was when this calm, serious, wavy haired young man put bow to strings in this country that its enthusiasm mounted. After that experience the facts in the case took on real meaning. It was "Hats off!" Another genius!

High in the Dinaric Alps, which now separate Hungary from Yugoslavia, and in the tiny town of Daruvar—an ancient Serbian spa—this boy was born on March 10, 1921. His father operated a sash and door mill; his mother mixed music with housewifely duties, for she was a well trained musician. To his mother, like many a distinguished son, Robert Virovai owes much.

Again a Wise Mother

She it was who gave him his early lessons, first at the piano, where she found him only mildly

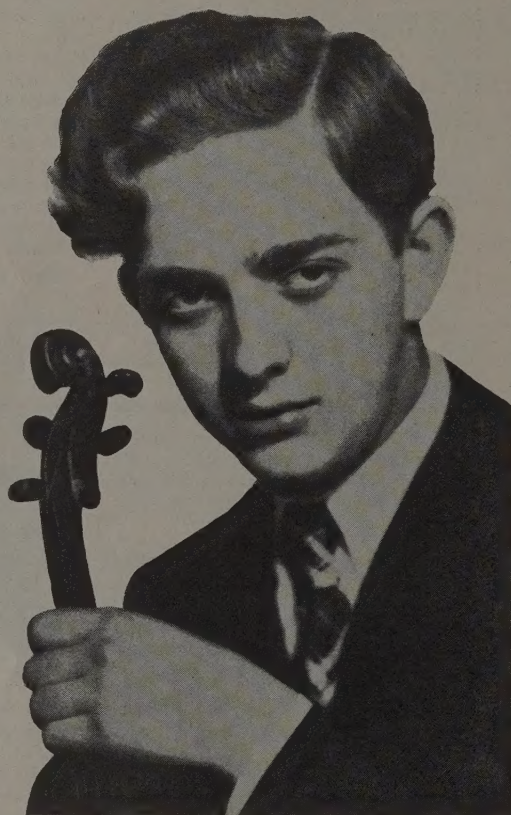
interested, and then on the violin, where quite the reverse was true. In fact, once started on what was to be his life's work, he learned, under her capable instruction, bowing, fingering and phrasing so rapidly that a year's training enabled him to play with remarkable tone and style. Visitors taking the cure at the spa could scarcely believe the stories of the townspeople, that there was a remarkable little fiddler in their midst who was not yet six years old. But such, the townspeople insisted, was true.

Because of this rapid progress his family took him to Belgrade and placed him under the guidance of Stojanowitsch. And Stojanowitsch, after training him for a time, persuaded his own famous teacher, Jeno Hubay, to accept the boy, when he was thirteen, as a scholarship pupil in the State Academy in Budapest. This noted Hungarian composer and violinist had, in his long career, taught many pupils, and had heard and developed a good deal of violinistic ability. To him, talent—even precocious talent—was no novelty. But this youth, the last pupil he was to guide to violin mastery, roused his enthusiasm and wonder as no other had done. "Absolutely exceptional," he pronounced him, and proudly coached the boy for three years, or up to the end of his own life span. This genius pupil's satisfying playing was one of the last sounds that the aged man was to enjoy. But three days before he died he heard his much loved pupil and mentioned this pleasure to a friend. "Young Virovai was here today," he said. "He played so beautifully as to astonish even me."

A Youth in Armor

Small wonder that, having received praise of this high order, the youth gave no sign of nervousness when he made his New York début. Poised and self-possessed, he rode to Carnegie Hall atop a bus; and then, like a true artist, became entirely absorbed in the "Concerto in D minor" of Vieuxtemps as he played it with the New York Philharmonic-Symphony Orchestra. A tremendous wave of handclapping resounded in the great auditorium as he finished; thunderous applause followed his second performance of the work on the following day. Then, less than a week later, it sounded again as he played to equally ecstatic audiences the Brahms "Concerto in D for Violin." Intermixed were the bravos and the excited exclamations of students. This concerto they knew—and knew its technical and musical demands!

In auditoriums, with orchestras, and with applauding concert goers, the newcomer experienced no difficulties in those first weeks here in a strange country; such (Continued on Page 418)



ROBERT VIROVAI

"An Agreeable Succession of Sounds"

FEW ARE AGREED upon who is the greatest of Americans. Once, in the old Madison Square Garden, we heard a man, who seemed otherwise quite rational, say that the rich and prosperous, evangelist-adventurer, John Alexander Dowie ("Elijah II"), was the greatest man who ever lived; and even in this day there are immense numbers of people who place contemporary spectacular, religious figures in this category.

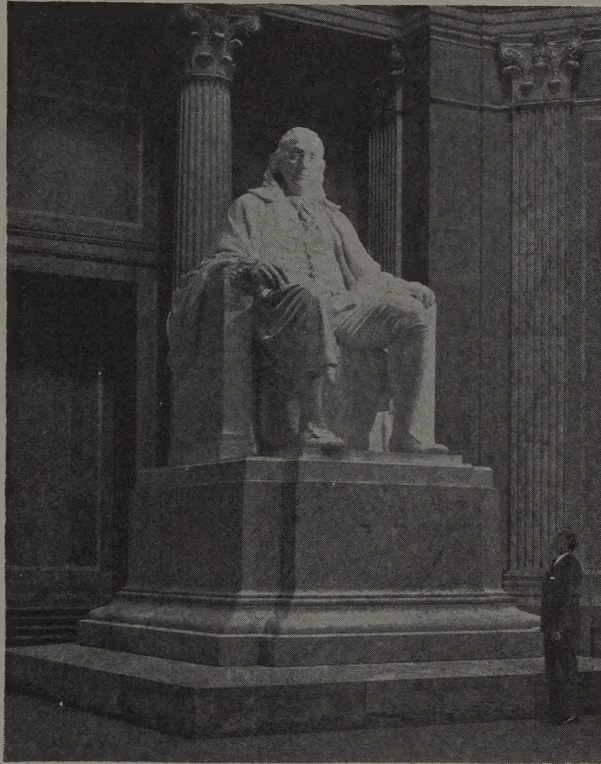
There is, however, little disagreement as to who is the most interesting figure in our national history. He is Benjamin Franklin; because, as long as there is an America, the spirit of Franklin can never die. Many insist that he is the greatest of Americans, and they have an immense amount of evidence to prove their contentions.

Of all the traits to which Franklin's life triumphs can be attributed, his saying of Poor Richard, "One today is worth two tomorrows," is the most significant.

Franklin was an incessantly busy man. Everything he did was done with enormous zeal. This, combined with his natural talents, his rare tact, his wit, his broad international outlook, his contacts with the great men of his time, made him a leading personality; and this engendered the jealousies of little minds, now forgotten, who maneuvered behind his back to try to accomplish his ruin. When Franklin returned to America in 1762, the opposition, fomented largely by the malicious attacks of John Penn, who referred to Franklin as a "villain", left nothing undone to injure our magnificent citizen.

Harvard should have honored Franklin with a degree of "Doctor of Common Sense" instead of M. A., which it gave to him in 1753 when Franklin was forty-seven. All of Dr. Franklin's many degrees were honorary, and educational institutions were anxious to have him as an honorary alumnus.

We recently received a letter asking whether Dr. Franklin was a musician. In the ordinary larger sense of the term, he was not. We can say, however, that he was musical and took a very great interest in music. Franklin hugely enjoyed singing and liked to write verses for popular airs. He learned to play the harp, the guitar and the violin, and frequently enjoyed playing them for his friends. We have



FRANKLIN AT HOME

Giant statue of Benjamin Franklin in the Franklin Institute on the Franklin Parkway in Philadelphia. At the foot stands Dr. Henry Butler Allen, Director of the Institute.

not yet encountered any record of how well he played them. Pity that the mechanism of his great inventive successor, Thomas A. Edison, the phonograph, might not have been in existence so that we might hear at this day what Dr. Franklin's playing was like.

Few people realize that Franklin spent over twenty-five years of his busy life on the other side of the Atlantic. While there he made many musical contacts and had vastly more opportunities for hearing fine music than in America. This may account for the fact that between 1757 and 1762 his greatest interest was apparently music. This was centered in his harmonica, which he at first called the Armonica.

In 1743 Richard Puckeridge made a musical instrument which Franklin describes in the following manner:

"He collected a number of glasses of different sizes, fixed them near each other on a table, and tuned them by putting into them

water, more or less as the pitch of each note required. The tones were brought out by passing his fingers round their brims. He was unfortunately burnt here, with his instrument, in a fire which consumed the house he lived in (1759). Mr. E. (Edmund Hussey) Delaval, a most ingenious member of our Royal Society, made one in imitation of it, with a better choice and form of glasses, which was the first I saw or heard."

The musical glasses were already popular in Germany, where they were known as "Glasspiel." Gluck wrote a concerto for them and in 1746 played the composition publicly in London, accompanied by a full orchestra. Franklin was immensely impressed by this instrument. His practical scientific mind saw that it was a cumbersome affair, and he set about to attach a mechanical means of increasing its technical possibilities. This he describes in the following manner:

"Being charmed by the sweetness of its tones and the music he produced from it, I wished only to see the glasses disposed in a more convenient form, and brought together in a narrower compass, so as to admit of a greater number of tunes, and all within reach of hand to a person sitting before the instrument." Carl Van Doren in his notable biography 'Benjamin Franklin' says of this: "Instead of using

Continued on Page 425



This group picture, taken in front of the church which is over 100 years old and has been owned by the colored people for over 70 years, shows "Widow Woman" in front of left pillar with a child on either hand; "Devil" at the right between "Rich Man" and "Wayward Girl."

The Road to Glory

A Spiritual Pageant in the Deep South That Rivals "Green Pastures"

By
Jennie A. Russ

AS PART OF THE ENTERTAINMENT during the annual Garden Pilgrimage at Natchez, Mississippi, the choir of the Zion African M. E. Church presents a Spiritual Pageant. Last year it was "The Road to Glory", and was a dramatized series of well known hymns and spirituals, as arranged with a slight thread of continuity, by the organist, Mrs. R. W. Harrison. It was well planned, and was sung with simple sincerity. The church, with the Rev. I. H. Hunt now its pastor, is well over a hundred years old, and it has been owned by this colored congregation for more than seventy years.

The opening number was a solo, *The Holy City*, a dramatic point being "the shadow of the cross" shown on the wall. Before each episode, the scroll reader gave a brief comment or explanation of what was to follow.

The choir, as "Saints", took their places in "Heaven" singing *When the Saints Go Marching in*. They also sang two spirituals, *Heab'n and Done Got Over*. The chancel was "Heaven", as indicated by large glistening letters over an archway opposite the central aisle of the church. Two small gates were in the arch, and there were a few steps down to the floor. The chancel rail was covered with white crepe paper. Over in one corner, near the organ, was the Devil's headquarters, which were represented by a red flasher, and where there was a great commotion when a "guest" was received.

In front of the gates were two *Guardian Angels* with long golden swords. *St. Peter* stood just inside with his book handy. Here tradition was ignored and *St. Peter* was a young man with no white whiskers. There was also a harpist, who played on a stage harp, and a few angels besides the *Awarding Angels* who put a white robe on each

Man's instinctive tendency to dramatize religious expression is age old. Many of the beginnings of dramatic movements have been in the church. Often these have been combined with music. It is therefore of interest to note how this human impulse expressed itself sincerely and dramatically in a Negro praise service in the Deep South.
—Editor's Note.

newcomer and a golden crown on his or her head.

Then the *Pilgrims* one by one began their journey from earth to heaven, some to enter and others to be turned aside. The first was the *Pilgrim of Zion*. Her song was *We're Marching to Zion*. The *Pilgrim of Old Age* was a man whose song was *Bye and Bye*. These two entered "Heaven" and the *Saints* sang the spiritual, *Goin' Lay Down My Burden*. The song of the *Weary Traveler* was *Cheer the Weary Traveler*; and *In My Father's House* was that of the *Pilgrim of Hope*. The following spiritual was *You Better Mind*.

A *Determined Soul*, singing *I'm Going Through*, withstood the wiles of the *Devil* and was received by *St. Peter*, as was also the *Reformed Drunkard* who caught the *Life Line* thrown to him by the *Angels* and who refused to accept the false one by the *Devil*. The *Saints* sang *Throw Out the Life Line* while the man received his robe and crown, and then he and the chorus sang *He's Got His Eyes on Me*.

The *Pilgrims* were dressed in street clothing

appropriate to the character depicted. The *Devil*, of course, was dressed in the usual red suit and had two small red horns on his head. His part was entirely in pantomime; he neither spoke nor sang. He seemed, however, to enjoy himself thoroughly. *Pilgrim of War* was dressed in khaki, and his song was *Am I a Soldier*. The spiritual was *On The Battlefield*.

The episode of the *Poor Widow Woman* and her *Two Children* was a bit more dramatic than any of the preceding. Dressed in black, the *Woman* with a *Small Boy* and *Girl* holding either hand, started down the aisle to meet the *Rich Man on his Way to Heaven*. In the middle of the aisle the three knelt in supplication to him, but he waved them aside and proceeded on his

way with a huge cigar in his mouth and a swagger in his walk. He was met by his friend, the *Devil*. Being refused admittance to "Heaven", he was received with joy in "Hell." The *Widow* then began her pilgrimage, singing *No, Not One and My Father Is Rich*. The *Rich Man* did not sing.

The *Pilgrim of Faith* sang *My Faith Looks Up to Thee* and the spiritual was *I'm so Glad*. The order was changed slightly for the next *Pilgrim* as her song came between two spirituals. The first was *Somebody Knocking at Your Door*, after which the *Wayward Girl* sang *Don't Let It Be Said, "Too Late"*. It was too late, and even though she crouched in humble supplication, the gates were closed and she had to go with the *Devil* while the chorus sang *No Hiding Place*.

Next to walk the *Road to Glory* was the *Pilgrim of Light* who came singing *Walk In The Light*. She was admitted to "Heaven", while the *Hypocrite* who declared *I'll Never Turn Back*, pretended to scorn the wiles of the *Devil* who offered her beautiful clothes, but just at (Continued on Page 416)

Your Community Should Have a Public Music Library

From a Conference with

Dorothy Lawton

Music Librarian of the New York
Public Library Circulation Department



MISS DOROTHY LAWTON

Secured Expressly for THE ETUDE by HARVEY FOWLER

In 1917 a survey was made under the auspices of the Library of Congress, to determine the amount of music in use in our public libraries. So far as quantity is concerned, the result was gratifying. But in 1935, a member of the New York Public Library staff undertook a similar, if less formal, survey, with the result that, while the sheer amount

of music had increased, its distribution and use was less than this amount warranted. In other words, while the reading public showed an increase in musical interest, there had not been a corresponding development in the care accorded this music. It was there, on the shelves, but the regular book librarians were unable to give the necessary aid and advice in putting it to fullest use. Thus we see that the need for music libraries, under the charge of competent music librarians, is urgent. There are many thousands of citizens who would be glad to read more musical works, if they knew how to make suitable selections; there are quantities of music on our library shelves, waiting to be called for. To bring these two together requires services that can be performed only by the public music library.

Planting the Seed

How, then, shall we set about increasing the number of music libraries or of music departments in already existing libraries? Let us suppose that a small town in Illinois, or Arkansas, or Alabama, wants to establish a clearing house for its musical needs. We know

the supposition is not hypothetical, from the hundreds of requests for information that are sent to the New York Music Library, by communities which would be only too glad to get their information at home if it were available there.

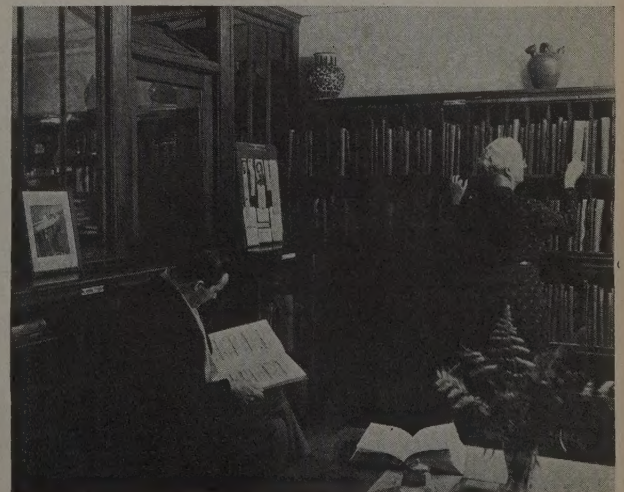
The logical "first step" is for the music minded citizens of the community to approach their local library authorities for the purpose of establishing a musical department. It seems reasonable to think that any library board would grant permission to use its headquarters for the housing and distribution of music. The difficulties would arise from other sources. The foundation stock of works must be secured, and it must be properly administered.

As to fundamental needs, no matter how small the department, it must have a collection of music, and of books about music. The music should be both vocal and instrumental; and the books should include works on theory, on musical history, and biography. In the beginning, vocal music may be represented by anthologies of both folk and art songs, leaving the acquisition of operatic works for a more convenient time. In building a collection of instrumental music, emphasis may be placed upon piano literature. Orchestral works may be represented by four-hand piano transcriptions. As the library's funds permit, then, these may be followed up by miniature scores and eventually, by the full conductor's scores. Chamber music, sonatas for violin and piano, or for violoncello and piano, trios, quartets, and quintets, may follow as rapidly as the budget permits.

As the library progresses, let the demands of the individual community decide the direction the branching out is to take. If the town has an active chorus, think in terms of choruses and anthems. If the town is proud of its band, think in terms of selections that will bring new incentive in that direction. Always begin with a stock of the standard classics; but do not forget that the newer, more controversial works are also of interest, especially to the musical reader who might not be in a position to buy them for himself. Further, if there is a budding composer in the community, to put some of his works upon the shelves will link musical interest to civic interest.

Wisdom in Approach

The wise librarian will always find a means of making her needs known without asking for gifts. A library is preëminently a dignified institution,



The Library of Musical Scores

and should never solicit. Gifts may be encouraged, however, by making it known that the library is a sympathetic repository for memory. Much valuable music lies dormant in private homes. If it can be got into the library, and marked with a suitable gift plate, its owner will take greater pride in seeing it there than in allowing it to lie silent and idle. It is not wise to depend too much on gifts, however, because the element of choice is eliminated. No library can thrive permanently on material which is not gauged according to living needs. Music appropriations must come, with time, and their administration should be in the hands of a trained music librarian. But gift collections are good, and they always retain a historical interest. It is a fortunate thing if the librarian's needs are consulted in the matter of gifts. One community I know allows its librarian to buy a new book for her shelves, in memory of each citizen who has died. Thus library interest and civic interest are made to go hand in hand.

It is impossible to overstress the importance of having the stock of music administered by a competent music librarian, quite as the stock of books is administered by a competent book librarian. Unless the town's regular librarian happens to have had an adequate musical education, she will be quite unprepared to render the proper help in answering questions about music, distributing works, and making selections for new purchases. And the work of a library must remain living. It is not enough to keep books and music on the shelves, like curiosities. The works must be taken into the lives of the people who need them.

For example, through a very generous donation, a number of the smaller colleges became the recipients of a now famous set of records. This set consists of a first class phonograph, a case of some eight hundred carefully selected discs, and another case of books concerning the works. The presentation of these sets to the colleges is a truly great educational service. But, if the testimony of many of the students be accurate, this splendid opportunity for hearing the master works is but little used. Occasionally the students play something they know and like, by way of amusement; otherwise the fine records receive scant attention. And the reason for this is that the College Sets are not administered by a trained music librarian, who could distribute advice along with the discs. The students are not directed towards the music they need; they are not taught how to find, study, and combine for themselves. How much greater this service might be if, instead of allowing the records to wait for students who "happen" to ask for them, a capable director were put in charge and the college were used as the focal point where music lovers and music students, for miles around, might come to hear and find musical assistance.

Building a Community Service

There are a number of ways in which the music librarian can make herself a vital and necessary member of community life. First, she should attach herself to the musical organizations of the place, regardless of her own private interests and preferences. She must make it her business to learn what their needs are, and to serve them. In second place, she can earn good will for her library by serving the local newspaper. It often happens that a local editor finds himself with space on his hands, and he will be glad to use an attractive piece on music, if it is

FIFTY YEARS AGO THIS MONTH

KARL MERZ, one of the eminent musical thinkers and teachers who contributed so magnificently to young America's musical culture, had this to say about Genius:

"Time, place and action, may, without pains, be wrought

But genius must be born, and never can be taught."

—Dryden

"In his relations with the world, the man of genius is *objective*, that is, he looks out into the world and perceives things as they are—he sees what escapes the notice of plainer mortals; hence, Genius draws pleasures from objects which thousands fail to notice, and, on the other hand, he suffers from causes which would not affect others. The average man, however, is *subjective*, that is, he merely sees the world as it appears to him—he views everything through the lens of his own affections or prejudices. All situations are colored by his own feelings, and he is ever ready to put his own short-sighted interpretation upon his neighbor's actions. . . .

"It has been said that the average man views the world through the lens of self, hence, he is generally suspicious; at least, he is vigilant in his intercourse with others. Yes, the average man is almost always bent upon selfish projects. Half of his life is spent in gaining wealth, and the other half, it is said, is employed in studying how to keep or how to enjoy it. The genius, on the other hand, regards his physical existence as secondary to his mental life. Physical wants are often an annoyance to him. He is generally of very little value in business affairs; he is ignorant of the ways of acquiring wealth, hence, he generally remains poor. Schopenhauer says: 'Genius is about as useless in the affairs of life as a telescope would be in an opera house.' Originality of thought is the golden path that leads Genius into his kingdom, and, inasmuch as he seeks wisdom where-with to benefit the human family, it must be said of him that he is the *thinker*, while the average man is the *worker* in the human beehive. The latter produces material wealth, and, although he aims to produce exclusively for himself, he nevertheless produces for the masses. Thus we see men attend to the affairs of self; but the constant attention to self is apt to make one selfish, and selfishness is always littleness of character. Men of genius, on the other hand, as a rule, are always self-sacrificing; they are humane; they live and die for a cause, and herein Genius is always great. The average man can never produce those works of art which Genius produces, no matter how he applies himself, no matter who teaches him. Lacking, as he does, that high degree of sensibility which distinguishes Genius, he fails to receive those impressions which Genius alone can receive."

expertly prepared. Further, the librarian can fill a real need by helping the local reporter, or critic, to prepare background material for any concerts that come to town, and, even more, in covering radio programs. Again, by putting the most attractive musical material on the shelves and by allowing people to see it and know about it, the librarian can create new interest in the art. Finally, though by no means least in importance, a helpful tying in with the musical needs of the various local churches can serve to place the department well to the forefront of community interest.

According to the needs of the community serves, each music library will soon develop a number of "specialties." The New York Music Library has organized four such services, thereby fostering the kind of interest that could never be stimulated by a mere exhibition of scores. First, there is the collection of church music, consisting of a library of organ music of many schools and styles; a collection of anthems for each available liturgy; and special seasonal music for the festivals of the Roman Catholic Church, for all the Protestant sects, for the Hebrew, and the Greek Orthodox Church.

In second place, there is a comprehensive department devoted to the dance. Realizing the growing importance of the dance as an art and the corresponding increase of public interest in it, the New York Public Library has placed before the public a rich collection of important works on the dance, its history, forms, technique, and biography. As many of these volumes are old and expensive, the library is able to serve students and lovers of the dance who could not easily find their material elsewhere.

The orchestral department, consisting of full scores and used entirely for circulation, came originally as a gift, but with the one condition that the scores and parts be distributed for non-professional use only, thus avoiding competition with professional libraries and copyists.

Meeting a Popular Appeal

The fourth specialty is the phonograph department. In March of 1929, the Victor Talking Machine Company presented the Library an excellent instrument and a collection of their finest recordings, in the selection of which the librarian was generously permitted a choice. The gift was offered on condition that it be suitably housed and administered. The housing necessitated the construction of a soundproof booth, so that the records might be played without disturbing the library's regular readers. A formal and festive "Opening Program" had been planned for the time when the booth should be ready; but word of the records got about so fast, and so thoroughly, that, to this day, there has been no time to set aside even an hour for any opening exercises. Listeners are permitted an hour at a time at the machine; and appointments are booked two weeks in advance. And for every hour of every day since the department was begun, the bookings have been solid. Under present conditions there can be no development in this field; the records are used to capacity, all the time.

I have avoided mention of the organization of the New York Music Library, because the community it serves is not typical of the needs of the country as a whole. Further, the collection was, in a sense, built backwards. It did not grow with the needs of the city, but began to develop when those musical needs were of such proportion that a special music library could no longer be delayed. The New York Music Library was established in 1920, when (Continued on Page 421)

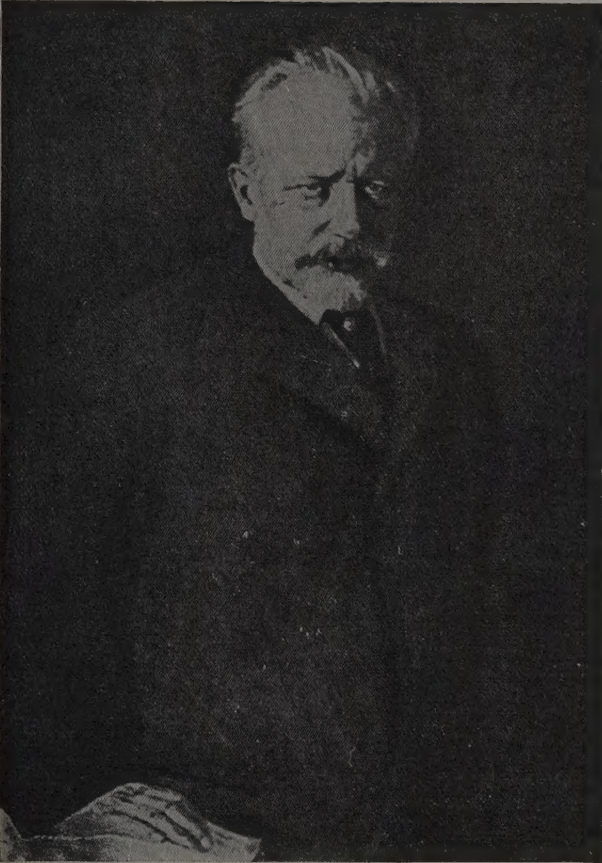
The Truth About the Mysterious Death of Peter Ilyich Tschaikowsky

Short Pages from Family Memoirs

By

Serge Bertensson

A Study of Tschaikowsky's Interesting Personality



A portrait of Tschaikowsky by the artist Kouznetzoff (1893).

A Man of Stature

MY FATHER, who died ten years ago, was one of the most outstanding physicians of Old Russia. He was a great lover and connoisseur of music. He filled his life with the beauties of music, literature, and of all the fine arts. Together with my mother, who was a well known singer in the last century, he turned our home in St. Petersburg into a rendezvous for the leaders of Russian culture, as well as for the representatives of foreign art who visited our city. All great writers, artists, musicians, composers and actors received his professional services as a doctor, without fees. Among the many for whom he bore a lasting friendship were Tolstoy, Dostoyevsky, Moussorgsky, Rimsky-Korsakoff, Anton and Nikolai Rubinstein, Chaliapin, Wieniawski, Sarasate, Auer, Duse, Stanislavsky, Guitry, Moissi, Shelling, Rosenthal, and many, many others. To one of the most powerful impressions of my childhood belongs the death of Peter Ilyich Tschaikowsky. I remember quite vividly the furor that was created in our home when he fell seriously ill.

There is no doubt that Tschaikowsky was a very complicated character. Two distinct personalities were blended in him. One, when he was calm, rested and creative, completely happy in his solitude. The other was evident when he felt sickly, restless and misanthropic, being unable to create. Predominance of the minor tone in many of his works, and especially the tragic mood with which his last composition, the "Sixth Symphony," ends, has established the opinion that he was a pessimist.

My talks with my parents, my uncle and with Modest Tschaikowsky, however, led me to believe that the great composer was an optimist at heart. His bright joy of living, his love of existence and of every living thing, his faith in the triumph of good in people, and his capacity to be moved by the beauty of every blade of grass; these qualities never left him from the first moment of his conscious existence until the day before his mortal sickness.

Peter Ilyich never used the expression, "I love," but always, "I adore." He applied the phrase to everything, whether it concerned compositions of Mozart, works of Tolstoy, flowers, dogs, or pancakes with jelly. This constant praising hymn of life, this capacity to be enthused over everything he encountered on the road of life, this personal interest in people, these made him appear so charming to all who met him. In his presence everyone felt himself

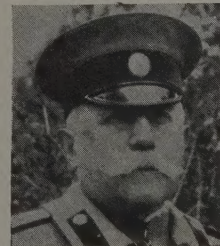
set on a pedestal which was created by the fiery imagination of Peter Ilyich. Always carried away by the impression of the last minute, always governed by his emotions rather than by his mind, he could not help being changeable—especially when his enchantment dropped unmercifully to disappointment.

A Man Misunderstood

Many people called Tschaikowsky a misanthropist. It is true that he frequently avoided people and felt happiest only when he was completely alone. He carried this so far that even those dear to his heart, as his sister and brothers, sometimes annoyed him. Anyone who broke his measured routine of life was his personal enemy.

During an artistic triumph his greatest pleasure was to run away from his admirers and hide from his friends. But it was not because he did not like people; rather because he loved them too much. Whoever is acquainted with his biography knows that his entire life was one of boundless love for everything: whether it was a tiny insect or a man, a flower or the great talent of an artist.

Tschaikowsky bore a strong dislike for medicine and was afraid of doctors; but, paradoxically, he was in constant need of them. In the well known biography of Tschaikowsky written by his brother Modest, it is stated that the only physician in the world of whom Peter Ilyich had no fear was my uncle, Basil Bertensson. Tschaikowsky's principal illness (Continued on Page 420)



DR. LEO BERTENSSON

Father of the author of the accompanying article and physician to Emperor Nicholas II of Russia, who attended Tschaikowsky at his death.

An Invitation to Mr. Paderewski's Eightieth Birthday Party

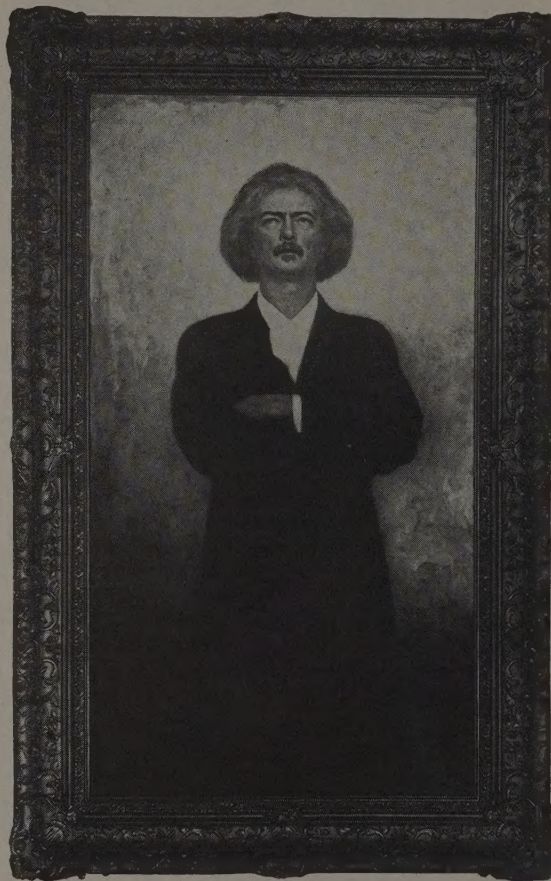
A Birthday Cake with a Million Candles

AMERICANS EVERYWHERE are invited to have a part in Mr. Paderewski's wonderful "Eightieth Birthday Party." With the millions who have been thrilled by the playing of this incomparable Polish genius, there are priceless memories of musical experiences which are the treasured dreams of a lifetime. No great musician since the magnificent days of Franz Liszt has given so unsparingly and munificently of his earnings to public and private musical needs. Paderewski's gifts exceed all others. Few calls of distress have reached him, to which he has not generously responded. If one were to ask what has become of the millions he has earned, it is necessary only to point to the altar of his idealism.

Paderewski's American début was in 1891. As early as 1900 he established and endowed in America "The Paderewski Fund" to aid in promoting musical composition in our country. Time and again he placed his glowing talents at the disposal of American charities, thus raising, through benefits, enormous amounts for Americans in distress. In 1914, together with the great Polish novelist, Henry Sienkiewicz, he established in Switzerland the "Polish Victims' Relief Fund" which raised huge sums for Poland. In 1923-1924 Mr. Paderewski gave a series of concerts in England, France, Italy and Belgium, for the benefit of the wounded of the Allies in the Great War, thus raising several million French francs. Over and over again this great artist and humanitarian has given without stint of his precious services, his only remuneration being that of helping those in distress.

Now this heroic figure, at the pinnacle of his years, stands impoverished by his own beneficences, facing the tragic distress of his beloved Poland. He holds out his marvelous hands, from which such beauty has poured for a lifetime, to you, and you, and you—not for help for himself, but for his beloved Poland. Hundreds of thousands of Poles in Poland, and over its borders, are calling upon him in deepest distress. Who can resist such an appeal?

There is little wonder that despite the extraordinary artistic, literary and scientific achievements of its people, the word, Poland, to most people, connotes music. During the XV, XVI and XVII centuries Poland boasted a native school of ecclesiastical music, including contemporary composers comparable with the French, Italian and Flemish masters. Poland's gift to the art, in creative and interpretative music, is all out of relative importance to the size of the country. Think for a moment of this majestic procession of genius. In addition to the transcendent Frederic Chopin, we would see passing in alphabetical order, Joseph and Timothée Adamowski; Mme. Antoinette Szumowska-Adamowska; Jerzy Bojanowski; Felix Borowski (Polish descent); Aleksander Brachocki; Jean and Edouard de Reszké; Joseph X. Elsner; Grzegorz Fitelberg; Ignaz Friedman; Leopold Godowsky; Josef Hofmann; M. Horszowski; Bronislaw Huberman; Karl Kurpinski; Theodor Leschetizky; Felix and Wiktor Labunski; Karl Lipinski; Alex-



IGNACE JAN PADEREWSKI

From an oil painting by Sigismund Ivanowski. The painting is now hanging in the offices of the Commission for Polish Relief, Inc., in Philadelphia. It is the property of the Curtis Institute of Philadelphia, and is considered one of the finest of all the portraits of Paderewski. The picture is reproduced with the permission of Mrs. Edward W. Bok.

ander Lambert; Karol Lisznewski; Karl Mikuli; Moritz Moszkowski; Moriz Rosenthal; Emil Mlynarski; Mieczyslaw Munz; Stanislaw Moniuszko; Zygmunt Noskowski; Artur Rodzinski; Marcella Sembrich; Xaver Scharwenka; Sigismund Stojowski; Leopold Stokowski (Polish descent); Karol Szymanowski; Carl Tausig; Alexander Tansman; Henri and Joseph Wieniawski; Ladislas Zelenski; Jaroslaw de Zielenski; Franciszek Zachara; and Jules Zarembski. Twenty-four of these great Poles have lived and worked long years in America, some having become patriotic American citizens, notably Dr. Josef Hofmann, Marcella Sembrich, Sigismund Stojowski, Leopold Godowsky and Moriz Rosenthal. America owes Poland a great artistic debt; and America, like Finland, pays its debts.

When Chopin was buried in Père-Lachaise in Paris in 1849, there was buried with him a handful

of Polish soil he had brought from Poland in 1830. The depth of Polish love of country is limitless. Mr. Paderewski, throughout his life, has been intensely Polish. Conscious of Poland's glorious past as a nation, Mr. Paderewski promoted the restoration of its national entity in 1919 and gave thanks and credit to America for its offices in helping to establish a new Polish nation. The Poles proud and chivalrous, properly made Paderewski their Premier; and he held this difficult post for eleven months. With Poland once more stricken to the earth, Paderewski rises again undaunted and unafraid, confident of a new Poland to come.

THE ETUDE has been asked to advise and assist those who desire to participate in Mr. Paderewski's Eightieth Birthday Party by making a contribution, no matter how small or how great, to the fund now being raised by The Paderewski Fund for Polish Relief, Inc., which already has been zealously sponsored by foremost Americans, including former President Herbert Hoover, Col. William J. Donovan, Mrs. Vernon Kellogg, Mr. Franklin D. Roosevelt, Mrs. Vincent Astor, Mrs. Edward Bok, Luciezia Bori, Dr. Walter Damrosch, Dr. Henry N. MacCracken, William Green, Dr. Josef Hofmann, Mayor Fiore LaGuardia, Gov. Herbert H. Lehman, Henry Morgenthau, Mrs. Kermit Roosevelt, Arthur Rubinstein, Mrs. Ernest Schelling, Mr. Sigismund Stojowski, and Mrs. Lawrence Tibbett.

Save these magnificent Poles from death, starvation and disease, by giving what you can to this fund, which will be devoted solely to imperative Polish human needs, without regard to race or creed. Mr. Paderewski's eightieth birthday will occur on November sixth. Let us set before him a birthday cake with a million candles, each a token of love and reverence of an American music lover and contributor to this fund.

We urge readers of THE ETUDE to enlist their personal services in this movement, with the same splendid ardor, altruism and enthusiasm with which in the past Mr. Paderewski has aided American charities. During the next six months arrange to give Paderewski Birthday Parties in your own communities. These may range from little studio celebrations to great civic events in which all the musical interests of your section should actively participate. Bring all of your organizing ability to bear upon this. Enlist the enthusiastic interest of all civic leaders, the churches, the newspaper, the clubs, the schools, every group which should be interested in this inspiring humanitarian project. There is nothing so exalting, so soul-lifting as participation in such a movement with the lofty spirit of personal unselfishness. You will be rewarded in proportion to your effort and the breadth of your vision.

THE ETUDE hopes there will be a widespread and generous response to this urgent appeal. Just address your contribution to the "Paderewski Birthday Party" in care of Mr. Thomas S. Hopkins Girard Trust Company, Broad and Chestnut Streets, Philadelphia, Pennsylvania. Make checks or money orders payable to the "Commission for Polish Relief, Inc."

NATURE, INDEED, CONFERRED great privileges on Beethoven; and that of eccentricity was not one of the least. Here, as in all her dealings with him, she gave to him in fullest abundance, much to the delight of all future generations, which always laud fulness of spirit—as long as it does not make its appearance in the flesh among them.

It seems that when a man is a genius people regard him as a somewhat unwelcome problem; but when he is both a genius and an eccentric, he is regarded as a menace. Beethoven is no exception to this, however much he is an exception to all other conventions. If we spend but a little time with him, we shall see how true this is. But before we go to see him, let us remember not to venture too close to him; for, if our curiosity upsets him, he shall cool his anger by pouring several bucketsful of water over his hands—and perhaps one or two over our heads. Then we shall at least get an inkling of why the ceilings of Beethoven's downstairs neighbors are always dripping.

From this one may gather that our great Beethoven is no "landlord's blessing." The floors were not the only things unsafe with him about. It is to be wondered whether the "Eroica Symphony", or any of the other great masterpieces of the musical Titan, did not first see the light of day on the most radiant of all places—namely, window shutters. Give Beethoven a large, airy room, overlooking hills and valleys, and with a good pair of shutters into the bargain, and he was at once transported to paradise. He will be sure to be found standing by the windows, saying "Holy, holy" in praise of God's beauties, while recording his own on the shutters. And he will not bother overmuch with his work when it is

finished, at least not for the time being; for those inspirations recorded on his window shutters are soon worked out on paper. And this paper is as abundant as Beethoven's genius; for it is to be found everywhere—on and under his table and pianoforte, in the doorway, on tables, window sills, and even on his bed.

Domestic Calm Disrupted

If, by chance, he finds a precious page is lost somewhere among all these papers, he blames his maid for having mislaid it. She, in turn, blames him; and soon he is accusing her of having given him "dish water" instead of coffee that morning, and warning her never again, if she values her position, to grind twelve coffee beans for his breakfast and palm it off on him in place of the prescribed thirteen. And when she brings

him eggs for breakfast, she must be careful to see that they are fresh; if they are not, he is apt to scramble them—*over her face*.

There are times when he will call her every half hour; and there are other times when he would have her dissolve, or fade into thin air. Her presence becomes a constant irritation to him, and especially when he is going about the house in the nude, taking a sun bath in the manner of Benjamin Franklin. At times like this, when he stands at the window, in the sun's rays, one might, if quick enough, get an excellent idea of what a genius's anatomy looks like. But even if slow in coming, still there would be the free exhibition, for Beethoven would stand storming down at us and stamping in rage, instead of merely moving away from sight.

But wait! While at his home there are a few worth while things to see. If we peep at him through the keyhole at night, we will see his face just lathered for shaving; and another peep at him the following morning will reveal him getting up from bed, with the lather hard on his face. Nor was it his fault. He had lathered his face with every intention of shaving, but suddenly his muse had come knocking at the door and he had sat down to compose with the foam on his face, and had fallen asleep with it still there. But perhaps it is just as well, for Beethoven's hand was never very steady; and after shaving he bled so profusely that he looked like an Indian smeared with war paint.

New Feathers Soon Soiled

Perhaps, if we come back the following day, we may also play a little trick on him. If we are kindhearted enough, we may stop to notice that his suit of clothes looks soiled and ragged. A man may be a genius and be beautiful within him; but is that any reason why he should not look beautiful from without also? Hush! Beethoven is going to bed. Ah! he puts his old clothes down on a chair. Let us wait until he is fast asleep, then tiptoe into his room and substitute a new suit of clothes for the old ones.

The Inspired Beethoven



The following morning he will get up, put on the new suit—and never know the difference. This seems incredible; but let us call Herr Stephan von Breuning, Beethoven's dear boyhood friend, and he will tell us that he once played the very same trick on his absentminded Ludwig.

We have done a good deed, and should feel very proud; but Beethoven will be Beethoven, and soon this suit, too, will be ragged; and he may be found walking in the street with a pre-occupied air, and looking like anything but a Beau Brummel.

A policeman stops him and asks, "Who are you?"

"Beethoven!" comes the Napoleonic reply.

"Beethoven doesn't look like that," snaps the policeman; and soon the frenzied composer finds himself languishing in a prison. He creates such a rumpus that the other prisoners follow his example till the prison becomes a bedlam.

The officer goes to fetch the governor; the governor goes to fetch the director of the *Wiener Neustadt*, saying, "Come quickly; you must identify a maniac."

The maniac turns out, indeed, to be Beethoven; and, to rectify this error, the governor gives him a free lodging for the night and sends him home next morning in the magisterial coach—an Apollo in his golden chariot.

A Raptus in Rain

A day later, we spy him on a street corner, jotting down his latest inspiration—while rain comes pouring down on his head. If there is a snowstorm, rainstorm, or hailstorm, we may be sure Beethoven is enjoying it to the fullest, striding briskly along through the deserted streets, like one going on a holiday picnic. Nor dare we bring him an umbrella. Umbrellas are not for nature lovers; and Beethoven loves the rain even if it soaks him to the skin. It would seem safe to say that even the Biblical deluge would not have frightened him, and that he would but have built himself a roofless boat and gone sight-seeing on the waves.

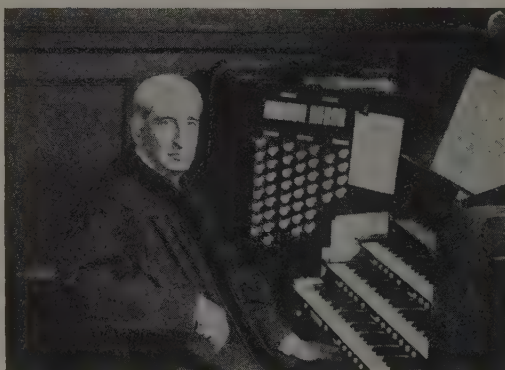
One day we look for him everywhere, and he is nowhere to be found. Even the rain does not bring him forth. Soon, however, the mystery is solved; we pass a concert hall, only to learn that Beethoven is about to conduct a concert of his own works. We purchase tickets and go in. What do we see? Beethoven conducting the orchestra as only he can. At the piano he crouches down lower and lower, like one sinking in quicksand; then at a *crescendo*, he gradually emerges, a menacing spirit from the underworld; at *forte*, he leaps like one struck by lightning. But when he plays the solo part in one of his concertos, the real fun begins. He plays the piano part with heroic eloquence; but when the full orchestra comes in, he forgets he is only the soloist, and becomes conductor too. He leaps up and outspreads his arms, thus upsetting the lamps of both boys stationed at either side of him. He sits down and plays again; ten minutes later the incident is repeated. We all burst into an uproar, much to Beethoven's indignation. He sits down again; his hands descend upon the keyboard; and half a dozen wires break simultaneously. Beethoven announces he will give no concert; the management is obliged to give us all back our money; and we go home, with something to talk about for the next few weeks. Time passes. Beethoven grows older. It becomes increasingly difficult for us to catch a glimpse of him. We call at his home; he is not in. (Continued on Page 427)

William C. Steere

OF WORCESTER, MASSACHUSETTS

Introducing to ETUDE Readers the Winner of the First Prize in Class One of THE ETUDE PIANO SOLO COMPOSITION PRIZE CONTEST

A native and a lifelong resident of Worcester, Massachusetts, this well-known composer has sent his manuscripts to publishers in Philadelphia, Boston, and New York, and has been successful in having his compositions become represented in the catalogs of the leading American music publishers. Despite this, Mr. Steere good-humoredly claims to have more compositions in



WILLIAM C. STEERE

manuscript than in print. His compositions run into a generous variety, including piano numbers, songs, anthems, organ selections, and orchestra numbers. Included in his organ compositions are two sonatas which have been performed from manuscript.

Seeking information as to the source and course of this composer's musical craftsmanship, we find that his father was an organist and a violinist, and that as a boy of seven years of age William started the study of piano playing. He admits that he did not take to the piano with avidity as a boy, and that he was somewhat indifferent to the music lessons given in school classes. Nevertheless, he did learn to play, and was still a boy when he played the piano with his father's orchestra and sometimes played the cornet with this group.

His early efforts at composition were in the field of dance music and orchestra, prompted somewhat by a youthful ambition to become "the American Strauss." The continued urge to compose prompted him to study under Arthur Knowlton of Boston. Under this capable American teacher he received a thorough training in harmony, counterpoint, and form. During this period orchestra work was dropped gradually and there was a venture into piano teaching. Organ study also was taken up and the natural turning to church work resulted.

Then followed three years at the New England Conservatory as a private pupil under Dr. Henry Dunham in organ and choir training, and Dr. George W. Chadwick in composition and orchestration. Over a good record of years as a church organist and a choirmaster Mr. Steere has served a number of leading churches in Worcester and Worcester County, and at present is the organist and choirmaster of the Old South Congregational Church. The musical ministry at this church sets a high standard. Mr. Steere has under his direction a solo quartet, a well trained choir of thirty voices, a girls' choir, and a children's choir. The

organ is a fine four-manual Möller instrument.

Mrs. Steere also is a musician, being a fine pianist and a former piano teacher. Mr. and Mrs. Steere have two sons, both of whom also are able performers, although only one has ever followed music professionally.

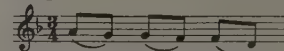
It is with pleasure that we present in the music pages of this issue Mr. Steere's Prize Winning Composition entitled *Valse Rubato*.

Teaching Phrasing Through Rests

By Gladys M. Stein

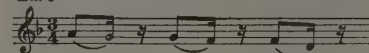
Young piano pupils who are studying pieces containing two note phrases, for the first time, are often inclined to hold the second note too long. Let us take, for example, this phrase from *A Song of India*, by N. Rimsky-Korsakoff.

Ex. 1



The teacher should explain to these pupils that the second note is to be shortened one half. That is, if it is printed as an eighth note it will be played as a sixteenth. A simple way to illustrate this is to change the notation so that the second note is shortened a half, and followed by a rest of equal duration.

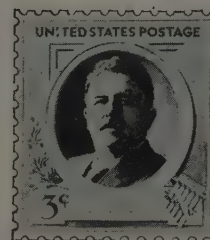
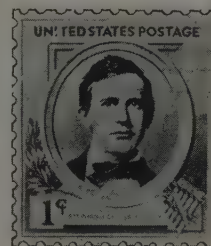
Ex. 2



Marked in this manner the pupil can see exactly where he should gently release the key in order to allow a tiny pause before he starts to play the next pair of slurred notes.

The Stamp of Approval

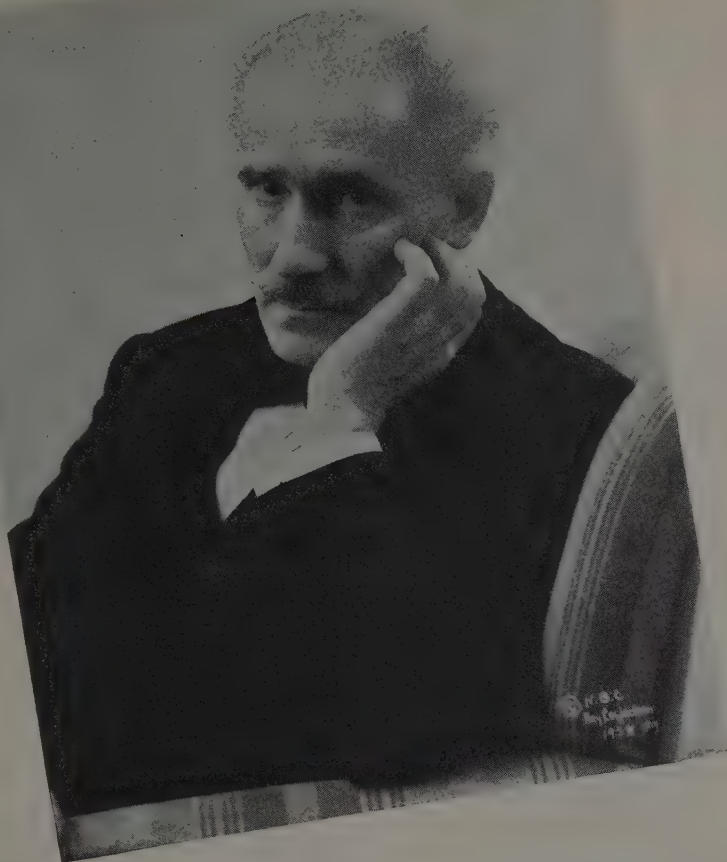
One of the most hopeful signs of the progress of civilization is the growth in an appreciation of the arts and art workers. Postage stamps usually bear the portraits of patriots, frequently



soldiers as well as statesmen. When a great nation recognizes the art creators, it is paying a tribute to those stable things that last through the generations. The United States Post Office Department has just issued a series of postage stamps bearing the portraits of Stephen Foster, John Philip Sousa, and Victor Herbert. In this it follows many foreign nations which have placed the portraits of great composers upon stamps.

Toscanini, Man and Legend

By
Howard Taubman



ARTURO TOSCANINI

BECAUSE THE DEMOCRATIC WAY is the only way of life for him, Arturo Toscanini has renounced two of the things that were most precious to him. First he gave up conducting the annual Wagner festival at Bayreuth. And now he has turned his back on his native Italy.

Toscanini regarded his work at Bayreuth, conducting the Wagner music dramas in the theater that Wagner built, as the artistic summit of his career. He was happiest there. It has not been told before that Toscanini never took a *pfennig* of pay at Bayreuth. "I can't," he explained; "it's like taking money from Wagner."

But when Adolf Hitler struck savagely at artists and simple human beings, because of the accident of birth and race, the little maestro with the silver rim of hair, the patrician features, the slight body and the flaming spirit, did not hesitate. He quit in emphatic protest.

Italy is home. Its colors, its landscapes, its very odors are dear to him. Last summer he did not go home, for the first time in decades. He joins the august company of Thomas Mann, Erich Maria Remarque, and those other shining free spirits to whom love of human liberty is more treasurable than personal yearnings.

Born and bred in the traditions of freedom, Toscanini believes utterly in the right of every man to liberty of action and conscience. Could a man's philosophy of life be clearer? Yet Toscanini is regarded as a man of mystery.

A Master Among Masters

Toscanini is the finest conductor of our time;

multiply. Many of them are pure fantasy.

Actually, Toscanini has the simplicity of children and of the truly great. Making music, he can be an uncompromising tyrant. "I am responsible for the performance and the players must give me what I want," he explains. It is the musical autocrat around whom the legends cluster: the conductor who, when he does not get what he wants, throws his baton at his players, smashes his watch, tears up scores, stamps and storms and swears, like a prophet of retribution, or a child in a tantrum. There is a basis for these tales. Toscanini himself says he is two men, one of whom the other cannot control.

The other Toscanini, the man his friends and family know, is anything but forbidding. He is sociable. He loves a gay party or an evening of quiet conversation. He does not carry on about music like the aesthetes and highbrows. Indeed he is fond of a spot of swing. He and Sonia Horowitz, his five year old granddaughter, likewise love the music from "Snow White." He was surprised one day in his studio, playing *Heigh-ho, heigh-ho, it's off to work we go* on the piano while little Sonia wielded a baton. "Her beat was correct," grandpa boasted.

The Shrinking Violet

There is the legend of Toscanini's aloofness. Do not believe a word of it. He is gregarious. NBC has provided for him a lavish suite—office, reception room and dressing room—carefully chosen to seclude him from the turmoil of Radio City. But that is just what Toscanini does not like about it! He will not use it, except to change clothes. Instead, he wanders around the building, visits other offices, talks with everyone at NBC. The more telephone calls, messengers, vis-

itors and general bedlam, the better he likes it.

Toscanini's affection for the throb of life has much to feed on at home. There vitality spills over. Friends, relatives, even hangers-on always surround him. This was true in his supposedly secluded villa at Kastanienbaum, near Lucerne. It is true today in his Riverdale house that overlooks the majestic sweep of the Hudson River. He does his work, reads, studies scores, and rehearses in the midst of a vortex of noise. Occasionally he rises up in his wrath and protests. He is heeded for a few minutes, then the hubbub builds up again like one of the *maestro's* magnificent climaxes.

Toscanini sleeps very badly. He says that the night is his enemy. Long ago he decided to quit fighting insomnia. Instead, he prepares, now, for the hours of wakefulness. Beside his bed is a table piled high with books and scores. When he wakes he turns on the light and opens a volume, holding it close to his face because of his nearsightedness and looking like a wise and ageless seraph.

A Musical Gourmet

His curiosity is enormous and his mind is restless. He goes over scores that he may not conduct in years, just renewing acquaintance with old friends. He reads poetry, novels, adventures and discussions of world affairs.

What he reads or hears he seems never to forget. The tales of his memory seem fabulous, but they are true. He has been known to learn a new symphony in three hours, and then conduct it without looking at the score. He once learned an opera in a night, and conducted it from memory the next day. Recently Toscanini sat down and played from memory all of Mendelssohn's "Songs Without Words." He had not looked at the pages for more than half a century.

Music has been his whole life. He was born March 25, 1867, and entered the Conservatory when he was nine. His main subjects were violin-cello and piano, but he was a promising young composer. When he was seventeen he conducted one of his own works before a private audience. His masters urged him to specialize in composition, but the boy would not; he felt he could never write music to meet his own severe standards.

Young Arturo took on odd jobs as a violoncellist in theater (*Continued on Page 416*)

Radio Musical Events for Music Lovers

By
Alfred Lindsay Morgan
Assisted by
JOHN BRIGGS

TO PARAPHRASE the old nursery rhyme, in popular bands "some like 'em hot and some 'em sweet." Distinctions in style, however, are often elusive, since styles frequently get mixed up. Thus we find swing outfits turning out numbers which can be described only as "smooth music", and avowed purveyors of sweet music mixing in swing. Mixing styles often creates a style, paradoxical as that may seem. Take the case of Fred Waring and his band. When Fred started playing for "peace parties" after the World War, ragtime was all the rage. Now Fred had an ear for tunes and melodies that were pleasing. How to make use of the instrumental style of the day and yet keep the tunes? Waring decided that the human voice was the answer, so his group—comprising two featured hot banjos (one played by Fred himself), a piano

organization that has a membership of over fifty.

When you tune in on one of the Chesterfield Programs, featuring Fred Waring and his Pennsylvanians, on any of the first five nights of the week (NBC network—7 to 7:15 PM, EDST), it will be the chorus that you hear featured. And what numbers some of those choral features are! Waring's young arranger, Roy Ringwald, exploits the voices with inspired feeling. There is an admirable precision and nuance in his numbers, seldom duplicated on radio shows and certainly not eclipsed. The choral singing is at all times of a high caliber. The reason for this is because of the fact that Waring believes in plenty of rehearsal. For a long time he rehearsed his boys from nine in the morning until show time, and many of his singers were actually taught by him to read music. Once, when Waring and his band were being "auditioned" by a radio sponsor, he was advised to cut his rehearsal hours. Those many hours spent in preparation for a fifteen minute show were regarded as needless expense. Waring refused to comply with that request; he held out until a sponsor who saw the value of his outfit as a versatile group came along. Waring believes in keeping his group intact. No outside talent, like visiting stars, are featured in his show. He has versatile members in his "gang" instead of stars or separate units.

A Secret of Freshness

Not all of the material that is rehearsed during the day goes on a Waring program. "The most important element is spontaneity," he says; and for this reason he does not tell the boys and girls, during rehearsal,

which of the numbers being prepared will actually go on that night. He says he likes to keep them guessing and on their toes; hence he sets the show and dictates the continuity fifteen min-



Fred Waring (left) at the microphone

utes before the air signal is given. His secretary often pulls the last page of the script from his typewriter with a ten second margin to go.

Waring has been a real showman ever since he started out in his teens with three other fellows, calling his little outfit, Waring's Banjazztra. It was not long, however, before it was Waring and his Pennsylvanians. Their start was made in Tyrone, Pennsylvania, and Fred has always honored his home state with the outfit's name. His flare for showmanship is certainly evidenced in the word, Banjazztra. Apparently he has a flair for coining such words, for he often refers to his band as a "vochestra." This is because almost every orchestration contains vocal numbers; and perhaps it is not generally known, but practically the whole orchestra of twenty-odd players sings as well as the large group that makes up the chorus. He refers to his Glee Club method as the "tone syllable" technic. Explaining this he points out that a one syllable word like "Home" has three different types of syllables in singing—*ho-ooo-mmm*. By breaking down a word like this, he points out, one can stress its more melodious tone syllables and, by phrasing, avoid the homelier sounds. He originated the term, "feminine punctuation", for the added girl's voices.

Behind the so-called Friday Smoker edition of the Waring broadcasts, devoted to college listeners, is an interesting tale. The plan was precipitated when an old friend, the football coach at Colby College, Maine, wrote to Waring asking his advice on how to get a good pep song. Fred replied by writing the song himself and presenting it to Colby over the air. Immediately he was besieged by similar requests from other colleges. And so these written-to-order pep and *alma mater* songs became a regular feature on his Friday night broadcasts.

"There's nothing more heart warming", says Waring, "than a good college tune. They are sung and sentimentally remembered when other songs are forgotten. But, though hundreds of popular tunes are brought out each year, little effort has been made to add to the list of traditional college pep and *alma mater* songs. I am therefore happy to make some contribution to this grand type of music; for my (Continued on Page 424)



Lee and Al Reiser, famous radio duo pianists

and drums—differed from other bands of that period mainly in that they sang every number that they played.

"We played only rhythm instruments," says Fred, "and since something had to carry the melody, we all sang." Thus we have the story of the Waring blend that has been successfully pursued by the Pennsylvanians from the time it was a four man band to the development of its

RADIO

Some Recent Tuneful Films

By
Donald Martin

IN HER NEWEST STARRING VEHICLE, "It's A Date" (Universal), Deanna Durbin sings *Musetta's Song*, from "La Bohème"; *Loch Lomond*; Schubert's *Ave Maria*; and *Love Is All*, by P. Tomlin and H. Tobias. A scientifically minded film fan, holding a stop watch on the average Durbin song, would discover that he was getting three minutes of melody. What he could not discover is that he is also getting the benefit of several pieces of chalk, five hundred fifty feet of celluloid, and seven hundred seventy-six work hours of ninety-seven experts. The singing itself, which seems no more complicated than allowing Miss Durbin to send out her tones, is in reality a very involved piece of work.

Take, for instance, the rendition of *Musetta's Song*. The *aria* is first sung into a microphone in a sound room, to the accompaniment of a fifty piece orchestra, under the direction of Charles Previn. The chalk was used to write the words of the song in large letters on a blackboard high on the wall above the recording booth, and facing Miss Durbin, as is the custom in all screen singing. In the action of the picture Miss Durbin sang the *aria* again, in a Hawaiian ballroom scene. This time it was photographed but not recorded, her silently filmed lip movements being later synchronized to the previously recorded song. For her gown in this scene, used once and then discarded, the services of one designer and six seamstresses were needed. Also active in the "shooting" were one make-up man, one hairdresser, one script girl, two camera men, one assistant director, one dialogue director, and an orchestra of fifteen musicians, whose accompaniment, like the photographed song, were filmed but not recorded. An average eight hour work day was expended by each of these experts, either in filming or recording; and other specialists in the cutting room, the library, and various departments, complement the full count of ninety-seven experts needed to bring a single song to the public.

A Marvelous Mimic

Also featured in the Durbin production is Cecilia Loftus, known to more than one generation of playgoers as one of the greatest mimics in the history of the theater. Miss Loftus has a vocal range of four octaves, making possible impersonations that extend their scope from the fluty soprano of Beatrice Lillie to the resonant baritone of Lawrence Tibbett. Miss Loftus does not regard herself as a "professional singer", except as her imitations require the rendition of comic songs. Her remarkable range of voice is not natural to her. She has acquired it by assiduous and often difficult study; in order to "take off" the widely varied celebrities who peo-



(Above) Ann Sheridan and Jeffrey Lynn in "It All Came True," a new musical film based on a story by Louis Bromfield, famous American novelist. (Right) Deanna Durbin in the new musical picture "It's a Date." The little girl of yesterday becomes a young woman.

ple her gallery of models. Miss Loftus impersonates both men and women and depends chiefly upon her voice to get her uncannily faithful resemblances. In her current film Miss Loftus gives imitations of various members of the cast, including Deanna Durbin herself. Miss Loftus admits that the acquiring of her great vocal range has necessarily required a certain amount of forcing, which has put a strain on her voice. She practices four hours a day regularly, following her work period with an hour of complete rest.

The deep-throated voice that secured for Ann Sheridan her original opening as singer with a college orchestra, and which led directly to her initial opportunity in films, will be heard for the first time in modern songs in her new starring vehicle, "It All Came True" (Warner Brothers).

ers). Miss Sheridan introduces two new numbers, written especially for her; a rhumba rhythm called *The Gaucho's Serenade*, by James Cavanaugh, John Redmond, and Nat Simon, and a ballad, *Angel in Disguise*, by Paul Mann and Stephen Weiss. Despite her vocal accomplishments, Miss Sheridan has sung in only one previous picture, "Dodge City", in which she performed an old-fashioned air.

By way of providing authenticity of atmosphere for the current production, Warner Brothers appealed to The Society For The Preservation and Encouragement of Barber Shop Quartet Singing In America, to help decide which of the favorite tunes of the "gay nineties" were to be used in the night club sequences around which the plot pivots. The action concerns the theatrical boarding house conducted by the heroine's mother; when it is threatened with mortgage foreclosure, the professional inmates come to the rescue by turning it into a night club. The situation opens the way for a number of excellent vaudeville turns, by no means least among which is the "Elderblooms" troupe, a chorus of nine old ladies, singing the songs of yesterday in authentic style. In the search for popular airs of the period, the impressively titled society about barber shops polled its reputed membership of one million; and the surprising result is that *Sweet*

Adeline did not win first place. O. C. Cash, founder of the Society, and an advisory board—including Bing Crosby, Governor Carr of Colorado, George P. Rea, President of The New York Curb Exchange, and Sam Breadon, owner of the St. Louis Cardinals—put their stamp of approval upon the following songs: *Pretty Baby*; *In My Merry Oldsmobile*; *Mr. Dooley*; *Put On Your Old Gray Bonnet*; *Daughter of Rosy O'Grady*; *When Irish Eyes Are Smiling*; and *Oh, You Beautiful Doll*. Warner Brothers agreed to abide by their choice. The personnel of the committee assured a layman's decision.

Appearing with Miss Sheridan is Jeffrey Lynn, who holds a record for having played the piano in every picture in which he has appeared. He began in "Four Daughters", as the young musician who later rose to fame in "Four Wives." In "Daughters Courageous" he played accompaniments for Priscilla Lane; and in "It All Came True" he accompanies for Miss Sheridan. Mr. Lynn really does play piano.

Music, Food For Emotions

Hollywood reports further keen activity in preparing adequate musical settings for films that are not "musicals", that contain no music in their plot sequences, and that have no relation to music in any way. The theory is that music stimulates the emotions, whether the listener is conscious of it or not. Hence, the more music, the greater the "assault" (Continued on Page 420)

MUSICAL FILMS

Records That Enrich the Musical Home

By
Peter Hugh Reed

BEING SUCH AN INSPIRED operatic composer, it is perhaps natural that Mozart could not escape his operatic inclinations in his church music. In this sense he was like Verdi. Mozart's "Requiem" (K. 626), however, owns less of the worldly elements than any other of his church works. Victor's recent recording of this great work (set M-649) is one of the best achievements of its kind for the phonograph. True, the performance—by the Choral Society of the University of Pennsylvania, with four church soloists, and the Philadelphia Orchestra—is one marked by forthright momentum rather than by tonal nuance, nevertheless it is an enjoyable one, particularly from the contribution of the chorus and orchestra; the soloists are hardly satisfactory. Perhaps the conductor, Harl McDonald, contributes as much to the performance as anyone else; one feels his intelligence and musicianship are important parts of its realization.

Although Mozart worked diligently on the "Requiem" during the last year of his life, death overtook him before he could complete the score. It remained for his pupil and friend, Süßmayer, to complete the unfinished portions of the work. It always has been debatable among scholars whether Süßmayer received instructions from Mozart regarding the completion of the "Requiem", or whether he wrote the remaining portions of it himself. There are those who believe that Mozart instructed his pupil and others who do not. Be that as it may, it is difficult to believe that the composer did not conceive the *Benedictus*, one of the sections completed after his death, so characteristic is it of his work.

The "Requiem" is uneven in conception; its inspiration rises and falls. Its most inspired passages, however, are of supreme and frequently celestial beauty. The work is one of supplicating drama, and it is the moments of heartfelt entreaty and heavenly beauty that are best remembered by the listener. In these troubled times such music as this is spiritually most rewarding.

Two American symphonies recently issued pre-

sent interestingly contrasted sidelights on the work of native composers. In Howard Hanson's "Romantic Symphony" (Victor set M-648), played by the Eastman-Rochester Symphony Orchestra, as directed by the composer, we have a more conventional, and therefore a more easily assimilated work, than the "Symphony No. 3" by Roy Harris, played by Koussevitzky and the Boston Symphony Orchestra (Victor set M-651). Hanson's symphony was written in 1930, and was in direct contrast to much of the music of its day. It is a well constructed work, in three conventional movements, sturdy and individualistic in feeling despite some echoes of other composers. It does not seek to probe any great depths but rather, we feel, to express, emotionally, qualities as untroubled as they are frankly personal.

Harris' symphony is of a completely different order. It is in one long movement, the material growing out of itself—out of the broad dramatic first theme of tragic import. It is divided into five well defined sections—tragic, lyric, pastoral, fugal (suggestive of a scherzo), and dramatic-tragic. The music is full of characteristic strength and purpose, and in the opening and closing sections it owns thrilling and inspired moments. The work is unfortunately an uneven one, since its lyrical sections lack an essential fluidity to complement fully the sinewy strength of the other parts. Although, in its structure, reflective of modern tendencies, the symphony is not excessively dissonant. Both of the above works are given splendid performances and are excellently recorded.

Dimitri Mitropoulos' performance of Beethoven's "Pastoral Symphony" (Columbia set M-401) owns a rhythmically intensified first movement that is unequalled by any other recorded performance. Mitropoulos makes his excursion into the country an exciting one, almost too intense



John Charles Thomas in "Rigoletto"

in such sections as the second movement, the merry-making of the peasants and the storm. Most admirable is the playing of the Minneapolis Orchestra, which is recorded with striking fidelity. The Greek conductor's treatment of this familiar work remains provocative; to some it may seem a highly imaginative reading, while to others it may seem one that lacks the grace and color suggested by the music.

When Sir Thomas Beecham plays a Mozart symphony on records, the music lover can be assured of a genuine treat. Sir Thomas' performance of the "Haffner Symphony" (K. 385) (Columbia set M-399) is no exception. The genius of Mozart is saliently evinced in the first movement of this work, for what on a first hearing may seem a singularly ineffectual opening theme proves a most fertile basis for some striking polyphonic writing. The work has long been familiar to record buyers through Toscanini's recording made ten years ago. It is a tribute to Beecham that one finds his performance equally impressive as that of Toscanini; and, since it is far better recorded, it may well take precedence over the earlier set.

It has been appropriately said that perhaps nowhere do we come nearer to the heart and soul of Bach than in his Chorale Preludes. Every organist knows Bach's "Little Organ Book", which contains preludes appropriate to each season of the Christian year; and, now that Victor promises us a complete recording of this famous collection of church music, it will be possible for every music lover to know these expressive works intimately. E. Power Biggs, playing on the Baroque organ of the Germanic Museum of Harvard University, gives us fifteen of the chorale preludes, beginning with the calendar year (Nos. 17 to 32 inclusive) (Victor set M-652). Mr. Biggs' performances, although hampered by an echo in the museum, are competent if not greatly inspired.

Perhaps the all around best organ recordings to be issued to date are those made by Carl Weinrich on the Baroque organ at Princeton University. One may quarrel with the organist's frugal use of registration upon occasion (as in the Bach "Toccatas and Fugues"); but this condition is happily less in evidence in his performance of the music of Bach's great predecessor, Dietrich Buxtehude (Musicraft set 40). There is a fine tonal warmth in the Weinrich performances of the composer's *Toccata in F major*; two "Chorale Preludes"; a *Chorale fantasy*; and the *Prelude and Fugue in E minor*. And what a richly rewarding musical experience these compositions provide! Every Bachian enthusiast should hear this music; the recording, free from disturbing echoes, is excellent.

The youthful pianist interested in a study of modern music will find Victor's "Piano Music of the Twentieth Century" (set M-646), played by Jesús Mariá Sanromá, a highly compensating album. In the first place Sanromá is a wholly admirable pianist, one upon whom the student can rely as an authority. The set is musically uneven, but interestingly contrasted. It contains Debussy's early *Nocturne in D-flat*; five "Visions Fugitives" by Prokofieff; Copland's *Scherzo Humoresque*; Respighi's *Notturmo*; Krenek's *Little Suite, Op. 13a*; and Schönberg's "Six Little Piano Pieces, Op. 19."

A pianist new to discs is Alfred Mirovitch, recording for Royale. Although one admires this player's choice of material, since it often comprises works never before recorded, one is less intrigued by the calibre of his playing which is stodgy—lacking in rhythmic subtlety and tonal accuracy. His performances of Albeniz's *Malagueña* and *Seguidillas* (disc 1841) are rhythmically distorted; his (Continued on Page 410)

RECORDS

The Etude Music Lover's Bookshelf

THE RHYTHM THAT MADE A MAN?

Maurice Ravel's *Bolero*, fine as it is, by no means represents more than a small part of the monumental achievements of that great Basque composer. Before November, 1928, when Ravel's famous number was published, scores of pieces in this form had been composed. Few others than the ballets in Weber's "Preciosa", Auber's "Masaniello", the *Bolero*, Op. 19 of Chopin, and that of Moszkowski, were known outside of Spain. The rhythm in itself is fascinating by its very monotony. It appears in various forms.

The first form was:



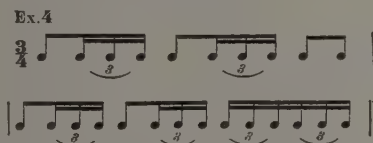
Another of these was:



Later it became:



All of these, however, are markedly different from the form used by Ravel:



which has set a vogue for this rhythm that has been used in very much similar form by orchestral arrangers in dozens of popular transcriptions of present day tunes.

Another Spanish dance, the *Cachucha*, which is danced by a solo performer, resembles the *bolero*. On the other hand, the *bolero* itself may be danced by any number of couples. It is invariably accompanied by the castanets. Contrary to popular opinion, the dance is not a folk dance, but is said to have been introduced as late as 1780 by a famous dancer, Sebastian Zerezo.

A new biography, "Bolero", by Madeleine B. Goss, dealing with the life of Maurice Ravel, uses the attractive title to draw attention to the very fine life story of the great contemporary of Debussy, whose works rank with the older French masters in popular favor. Ravel, of course, was widely known to serious musicians years before his famous *Bolero* was written. Therefore the composer was astonished to have this work create in a few years an international furore. When Toscanini introduced it to America in 1929, the audience stamped and howled with enthusiasm. It was immediately repeated over and over again by scores of orchestras. Soon it was taken up in a Broadway show where it was given with an accompaniment of a large number of huge Negro men beating with their hands upon enormous African native-type drums. Next it appeared in a brilliant spectacular presentation in the Radio City Music Hall, as arranged by Erno Rapee. Then Hollywood captured it for the movies, with George Raft; and the *Bolero* was whistled from coast to coast. Apart from the distinctive rhythm, the composition is marked by the development of a mystically captivating theme, played over

By

B. Meredith Cadman

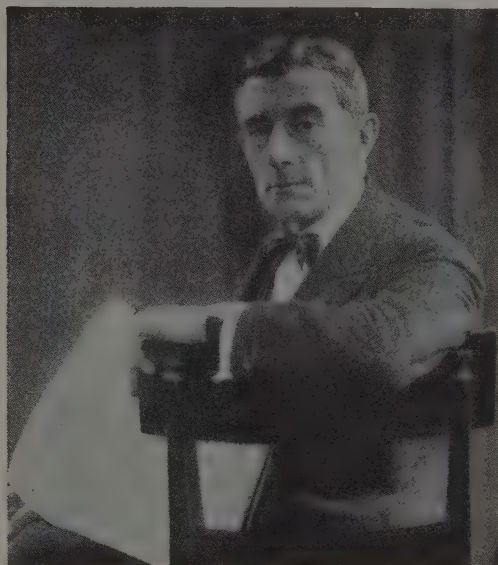


Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

and over with a hurricane-like *crescendo* up to the abrupt end.

Ravel was extremely "shy and reserved" and his friends who "considered him cold and aloof from human emotions" were amazed when he produced the fiery and lascivious *Bolero*.

Ravel's mother, Marie Eluarte, was a Basque. His father, Joseph Ravel, was a Swiss mining engineer, who was one of the early inventors of automobiles. He was much older than his wife.



RAVEL AT HIS PRIME

From a photograph by Ionides. Reprinted by permission of Henry Holt & Co.

Maurice was born March 7, 1875, in Ciboure, under the shadow of the Pyrenees, and was baptized a few days later in the Church of St. Vincent. Contrary to many printed reports, Ravel had no Jewish blood. His father was a fine amateur musician. The son, at the age of eleven, was placed under the instruction of Henri Ghys, composer of the well-known *Amoryllis*, otherwise known as the *Air of Louis XIII*. In 1889, when he was fourteen, the boy was entered at the Paris Conservatoire, where he studied piano with Eugène Anthiome, Charles de Beriot (son of the famous violinist), and composition with Emile Pessard, Henri Gédalge and Gabriel Fauré. The word conservatoire implies conservative, and Ravel's early works were considered too advanced. Consequently he was advised not to take so many "liberties." The exposition of 1889 brought to his attention the works of Rimsky-Korsakoff and also the music of the Javanese Gamelan, which contributed to

his ambition to leave the beaten track. Together with his Spanish friend, Viñes, he was also very much influenced by the music of Alexis Emmanuel Chabrier. He was likewise affected by the original ideas of the Scotch-French composer, Erik Satie. In 1895 Ravel, at the age of twenty, published his first composition, *Menuet Antique*. This was followed by his delightful *Habanera*.

Ravel's most important teacher was Gabriel Fauré, not J. B. Faure, the composer of *The Palms*, who only now is coming into an altogether too tardy recognition in the United States. Ravel competed for the *Prix de Rome*, the famous grand prize so munificently and magnificently given to successful students at the Conservatoire, entitling them to study three years abroad. Among those who have won this prize were Berlioz (1830), Gounod, Massenet, Debussy (1884), Bizet (1857), Charpentier (1887), Rabaud (1894), Marcel Dupré (1914), Jacques Ibert (1919). Ravel tried for the prize in 1901, 1902, 1903 and failed. This aroused great indignation among his friends, and the *affaire Ravel* resulted in the resignation of the director of the Conservatoire, Théodore Dubois, and the election of Gabriel Fauré, Ravel's teacher, in his place. There was no reason other than that the teachers and judges of classical tradition could not countenance the young modernist. Ravel had already written his great success, *Jeux d'eau* and was a very successful musician at the time when he failed. The French Government, in an effort to compensate for the brilliant composer's humiliation, offered him its highest decoration, the Legion of Honor, but Ravel was so incensed that he refused all honors.

Ravel was accused of imitating Debussy, but this was not at all the case. He was a great admirer of Debussy, to whom he dedicated his *Sonata for Violin and Violoncello*, with the line "The most important, and the most profoundly musical of all composers of the day."

The twenty chapters of Madeleine Goss's really splendid book bring to attention much that has never been hitherto revealed. It makes very interesting and profitable reading for both music lovers and students. Ravel's numerous compositions are becoming more and more popular every year. The author has very wisely added a list of sixty recordings of the works of Ravel.

"Bolero—The Life of Maurice Ravel"

Author: Madeleine B. Goss

Pages: 303

Price: \$3.00

Publisher: Henry Holt and Company

(Continued on Page 424)

BOOKS

THE RIGHT HAND PEDAL of the piano is properly called the sustaining or damper pedal, for the reason that the tones are sustained when all of the dampers are raised from the strings by this pedal. It is often miscalled the "loud pedal." Of course "loud" is a short, easy and convenient word to use, but it carries with it the wrong impression.

When one key is struck, only the one damper belonging to that key is raised by this pedal, to allow the tone to continue as long as the finger holds that key down. When the sustaining pedal is pressed down and a tone or chord is struck, this tone or chord seems to grow in resonance and intensity as the other strings, freed of the dampers, vibrate more or less in sympathy with them. So only in this way does it seem to be a loud pedal. Some pianists can make use of this pedal in that way to good advantage.

When attending a concert, I like to sit where I not only can see the pianist's hands, but also can watch his use of the pedals, to see how he even caresses them to assist in bringing out the tonal beauty of his music.

The Left or Soft Pedal

In the majority of grand pianos, the third or soft pedal shifts the action sidewise (to the right in some makes, to the left in a few others) just far enough for the hammers to strike two strings instead of three, thus decreasing the volume of tone approximately one-third. Occasionally, in some grand pianos, the soft pedal brings the hammer near the strings, as is the method in all upright pianos. This lessens the distance the hammers have to travel, thus weakening the force of the hammer blow, which results in a softer tone. The objectionable feature of this method of softening the tone is that it changes the touch, or "feel" of the keys, allowing them to go down too easily or with a lighter touch.

There is another advantage that the grand action has over the upright action, and that is that the hammers return to normal, or "rest", position when the keys are raised, by force of gravity alone, not being aided by springs. In uprights, the return of the hammer to "rest" is aided by a spring and a slight jerk of what we call a bridle strap.

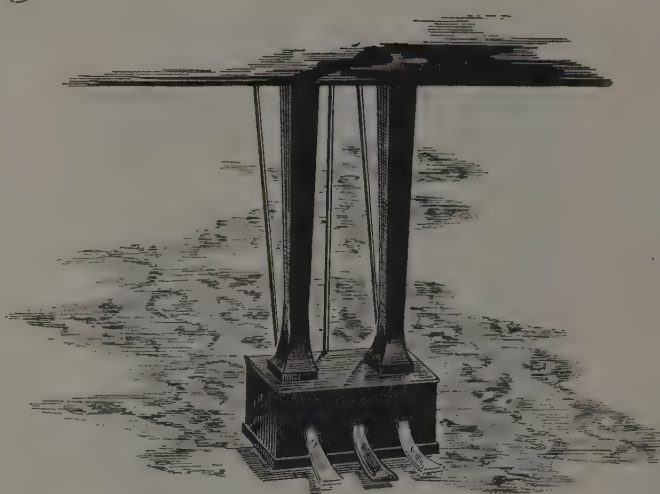
The Middle Pedal

I know of at least eight different types of the middle pedal, which have been introduced by various makers of upright pianos; not all in one piano, however.

To my mind, the best use to which the middle pedal can be put is that of a real sostenuto pedal for real *sostenuto* effects. Of course, the word

What Good Is the Middle Pedal?

By
L. W. Chittenden



The writer of this article worked for twenty-five years as a concert tuner for a well known piano firm. He is an expert piano maker and gives an explanation of the pedal as few readers have had the subject presented to them.—Editor's Note.

sostenuto is the Italian for our English sustained; but, as applied to the middle pedal, its operation is quite different from that of the sustaining pedal. It does not raise the dampers from the strings, but simply catches and holds the dampers that have been raised by the striking of the keys, which must be held down long enough for the pedal to be depressed, which is done an instant after (not before) the keys are struck. Pressing the middle pedal before the keys are struck causes no effect whatever. When the sostenuto bar catches the dampers, the fingers can then release the keys and the chord will continue to sound as long as the pedal is down. The pianist's hands are free to play "contemporary" passages.

One musician friend of mine suggested that the term "organ pedal" would not be a bad name for the sostenuto pedal, as its effect is not very much different from the manner of a pipe organ when pedal notes are held with the feet while changing harmonies are played with the hands on the manuals.

The sustaining and sostenuto pedals can be used conjunctly, with very pleasing and delicate effects. Mr. Paderewski gave long and patient study to this pedal. The sostenuto pedal is sometimes called the "artist's pedal"; for surely one has to be an artist, and a very accomplished pianist, well trained in its use, to employ it expertly. To many musicians, and good musicians at that, it is a good pedal to "let alone." I think one reason for that attitude is that so little music (comparatively) is written for it. Occasionally though, one sees music printed with a separate staff added below the regular score, as special notation for this pedal.

And Other Appurtenances

A second use of the middle pedal, in both grand and upright pianos, is that it serves as a sustaining pedal for the bass section only. This pedal is of great value to the advanced pianist who is building up harmonies on a common bass note, or pedal point.

A third use is to lower a strip of soft felt between the strings and the hammers to muffle the tone. This not only softens the tone but also changes the quality. It may muffle the tone till practice will not annoy others who wish to read or study in the room.

A fourth (ab) use is to lower a rail, in front of the hammers, from which is suspended strips of felt or leather tipped with metal or some other hard substance, to produce what it has been a fancy to call a "mandolin effect." This may please some, but is rather unplanistic.

A fifth type causes a bar to be brought forward toward the hammer stems, to prevent the hammers from striking the strings. This produces a sound of wood against wood, and the effect is similar to that produced

by that instrument called a "Practice Clavier." This is useful for the finger exercises.

A sixth type of the middle pedal was to bring into use a set of chimes; an extra little set of hammers being made to strike the chimes.

Just for Ornament

A seventh type further shortens the hammer "travel", making the tone still softer than by the same method employed by the soft pedal.

In the eighth type the pedal is just a "dummy." No effect produced at all, just held up in place by a spring. This dummy is put in very cheap pianos to preserve the "three pedal appearance" and it is, of course, a snide selling device.

The last five uses apply to upright pianos only. With these facts in mind, the student and teacher should take very great pains in knowing just what the middle pedal does before attempting to apply it. The right kind of "sostenuto" pedal, properly applied, may produce ravishing effects. The use of the wrong kind of pedal may be ridiculous in results.

Reaching the Larger Public

By
Viola Philo

Popular Soprano of Radio City
and of the Music Hall of the Air, Who
Sings for at Least Twenty-five Thousand Auditors Daily

A Conference Secured Expressly for THE ETUDE
By STEPHEN WEST

THE MUSICAL POLICY of the Radio City Music Hall, of which I am privileged to be a member, is to present the noblest music in such a way as to make it understandable to the very average citizen, the one who may not even credit himself with musical taste. Such a task brings with it a number of requirements and responsibilities, which will be discussed later. But the most important result of the Music Hall's policy is that the performers find themselves in daily contact with some twenty-five thousand people, while the Sunday morning broadcast extends the audience to millions. A large proportion of our listeners write to us, and the thing they want most to know about is the secret of success.

First of all, then, what is success? It can scarcely be reckoned in terms of remuneration, and I know from experience that it can be a dangerous thing to reckon it in terms of a glamorous opening. From a strictly musical standpoint, there are but two elements of success. One is a mastery of one's own medium of work; the other, the opportunity to carry one's best work before the greatest number of people. These we shall discuss seriously, and especially the opportunities afforded by work in the motion picture theaters.

One may hear it said that the singing of arias between films is "undignified." Disabuse your mind of such a belief. There is no work which is either dignified or undignified in its own right. Dignity of office results only when merit and effort are put into the work. Zealous musicianship creates its own dignity, regardless of where it is found. Young career aspirants would do well to consider the needs and opportunities of their local motion picture theatre, before allowing themselves vague dreams of the operatic stage. If the policy of the theater includes good music, a singer has a fine chance of broadening his own experience at the same time that he carries the great songs and arias to people who otherwise might never hear them.

My own experience, oddly enough, has been the exact reversal of the advice here given. Indeed it may be said that the warmest reception I have been accorded was in the nature of a comeback. I have sung since a child. My parents

were both musicians, and I was familiar with great music before having mastered my ABC's. In my ninth year, father was called to take charge of a theater in Vancouver, and we all went with him. There was more talk than ever of performances in our home, and I begged to be allowed to "perform", too. Father put me on a program, and mother coached me. The great day arrived; a dazzling spotlight flared; I saw a sea of faces before me and became panic-stricken. I stood there, my arms stretched out behind me, with a tight hold upon the backdrop curtain, while father, in the pit with baton in hand, motioned me forward. Well, I sang the *Vissi d'arte*, from "La Tosca," and so I suspect that must stand as my debut. But from that moment I knew that I must be a singer.

A Disillusioned Youth

At fifteen my serious studies began under Carl Jörn. It was found that my voice was naturally placed, with no serious difficulties to overcome. Study went forward and in due time came a recommendation for an audition at the Metropolitan Opera. Mr. Gatti-Casazza and his staff of conductors heard me and a contract followed. Not yet twenty, it seemed that the world belonged to me, happily unconscious of the disappointment in store. First of all, such youth was against me; and, in second place, was my ignorance of the difference of policy between American and European opera houses. In Europe a beginner is admitted to the company and drilled there. She is given a small rôle to sing and schooled in music, repertoire, and dramatics, until prepared for more important parts, when she is permitted to assume them. In America the



VIOLA PHILO

tendency is to give the larger parts to experienced artists, while the younger members simply wait for an opportunity to show what they can do. It is not the fault of the opera companies. It must be remembered that in Europe the opera is subsidized by the state, while here it must be entirely self-supporting. Thus, the box office must be considered as much as the development of the younger singers. At all events, I was "in the opera", studying thirteen major rôles, and waiting for the chance to use them. My only appearance was in the off-stage rôle of the *Priestess*, in "Aida." Naturally it was discouraging, and when my contract expired I took no steps to have it renewed. I was willing to study; but I wanted to sing, too. Somewhere there must be a means of bringing myself before a public. If it could not be the operatic public, then it would have to be some other kind.

I married, took great pleasure in my little son, and it was not until four years later that the urge came back to take my singing out of the parlor and the baby's nursery, and to see what I could do with it. Fortunately I had never become slack in my work. Thus when the chance came to sing an audition for Mr. Rothafel, better known as "Roxy," I needed no brushing-up to go forth once more into the world of public music. "Roxy" engaged me at once, for motion picture theater work; and so it happened that Broadway afforded me the opportunity I sought to sing the finest music to the greatest number of people.

VOICE

Build from the Bottom!

Experience has brought a realization, only too clearly, of the great mistake of trying to begin at the top. It cannot be done! Not only is the young singer necessarily inexperienced, but his very youth holds him back. The young mind can absorb only so much and no more, and the best opportunities are valuable only in what they mean to *you*. For that reason, young singers, who ask about the meaning of "success", are told to make haste slowly, to grow into their chances, and to begin work in a medium where they can find the greatest room for expansion. It may sound very fine to achieve a minor opening with an opera company; but, unless one can find there room for development and training, it is far better to wait. And, while waiting, do not overlook the opportunities of the motion picture theater.

This type of work requires the utmost versatility. With but brief preparation, one must "find one's self" in all sorts of styles and kinds of music. While singing an abridged version of "Madama Butterfly", one may be called, between shows, to rehearse a medley of Stephen Foster airs, for next week. And both must be not only well prepared but also completely in key with their own style. Otherwise the audience would find no enjoyment. There is no special training for versatility—except versatility itself and experience. Read through all kinds of music, school yourself to analyze styles and types, and, above all, approach everything you do with the utmost seriousness. No audience will believe in your music more than you believe in it yourself.

What the Public Wants

There are many requirements for the singer who would reach a large public, and the first is the voice itself. Be sure that you have more than a "pretty parlor voice" before you subject yourself to the rigors of public scrutiny. Further, then, the singer needs to cultivate a keen ear, a faultless sense of rhythm, and a reliable memory. And, by no means in last place, he must build upon a foundation of thorough musicianship. It is absolutely necessary to master at least one instrument, and preferably two. The singer who can coach and accompany himself, especially during the study years, when repertoires are acquired and styles are mastered, has an immeasurable advantage over the singer who must wait until the accompanist arrives, to be helped along. And the singer who has mastered the violin will find many problems of tone already solved for him.

The ability to master various types of music is a by-product of the dramatic instinct. It can be cultivated, of course; but the core of it must be inborn. Some eminent dramatic artists are at their best in only one type of rôle; but the greatest can carry all types, with equal credibility. The same is true of music. It is good to "specialize", insofar as a period of concentrated or specialized study deepens one's perceptions of the music under study; but it is infinitely better to broaden one's studies into a mastery of all types. The demands of my work at the Music Hall have been a liberal education. It is impossible to grow into a rut when one is called upon to perform arias from fifty different rôles, plus songs that span the gap between Bach and Victor Herbert. Not only must the various styles of music be studied; they must be felt. That is where the dramatic instinct comes into play. As the different rôles or songs are (Continued on Page 410)

Technic and Music Related

By Leonora Sill Ashton

HAROLD BAUER once said, "I have never studied technic independently of music."

Like every piece of advice from a master this declaration awakes two reactions in the mind of the piano teacher. The first is that of listening to one of the basic truths through which musicianship is attained. The second, is a sense of speculation as to how to adapt it to one's teaching in practical application during the lesson hour.

There is a term in vogue to-day among pedagogical book titles—"Hidden Helps." One wonders if the music teacher could not well make use of the suggestion in those words, in an effort to relate technic to music.

Beginning with the primary pupil, and looking ahead to the next march or folk song or dance that is to be taught to him, why not write out a short exercise taken from a part of the accompaniment, for his purely technical practice.

Take, for instance,

Ex. 1



MY DEAR MISS SMITHSON,
In a recent letter you intimated that you have been asked to organize a Young People's Choir. This is interesting news. There is no other service that is more worthy of your talents; and in no other way can you better serve your Lord and your church.

It is best to build a volunteer choir from the members of the church and its community. Visit the Sunday School and get acquainted with the members of the different classes. Attend their song services, and no doubt you will discover valuable singing material right at your elbow. Many churches have organizations which meet on week nights; the Girls' Club, or Boys' League. Often the members of these groups belong to the glee clubs at school, and would like to sing in your choir. Then, too, there are the Christian Endeavor groups which meet on Sunday evenings. Often a Christian Endeavorer is interested in making the choir a part of his or her service work.

Remember, young people enjoy singing. All they will need is encouragement.

The first meeting might very well be a "Get Acquainted Party." Plan good games that will mix the group; show them a swell time; and get them interested in being together. By all means serve good refreshments. And, of course, announce that the choir will have parties frequently during the year. Remember the old adage: "All work and no play—"

That Good Beginning

The first rehearsal is very important. Take care that the room is well lighted and properly ventilated. Make it a point to start on time, not idly-dallying, but being business-like. Young people like to feel that they have accomplished something. At school they are taught to govern themselves, and to formulate certain standards or ideals of behavior. It is well to maintain these from the start, though by all means, don't be teacherish." Try to use a language which is befitting your position, yet not aloof, but on the level of the young people. Make them feel that you are working with them, not driving them like so many sheep.

It is necessary for them to understand from the start that when you are speaking you have the floor. Therefore, do little talking and much singing; because people learn by doing. Make necessary announcements during recess, a time when members should be given a chance to relax themselves and rest their voices, thereby avoiding strain and tenseness. Refrain from stamping your feet, or snapping your fingers, or scolding, in order to get attention. Just be cheerful and optimistic, and greet your choir with a smile.

Forgive me, my friend, if this reads like a lecture; but you are going to work with human beings (even though they do not act like it at times) and not with automatons that click off and on by the turn of a knob.

Look Before You Leap

It is best to plan your rehearsals several weeks in advance. Start work with some definite goal in mind, and have it within reach of your choir, so that success is possible, instead of a probable failure. Then you must make clear to your group just what you want them to do, because few members are mind readers.

Before rehearsal, look over the music, each voice part by itself. Are the individual parts of sufficient melodic interest to hold the singers' attention? An alto who must sing the same pitch for six to eight measures will become bored, and probably will take time out to talk to her neighbor.

Making Your Volunteer Choir a Success

By

Dorothy Larock

bor. Analyze the parts, and anticipate the places that will cause difficulties at rehearsal. (A red or blue pencil often comes in handy.) It is better to try to hear mentally the tone color of the voices, than to play the music on an instrument, because playing the anthem on the organ does not give the vocal effect. When playing the music, however, play from the vocal score (transposing the tenor down an octave) as well as playing the accompaniment.

For the first few months it is wise to avoid difficult rhythms, complex and rapidly changing harmonies, and parts that present intervals (augmented, diminished, and so on) that are hard to sing. Then, too, eliminate the anthem that requires that any voice sing high for a long time. Take something that lies within the easy middle range of each voice for the larger part of the time.

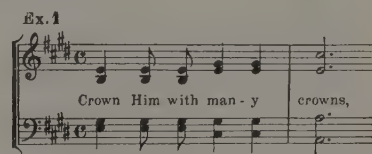
Try to get in several rehearsals before the first public appearance. All people like to hear something familiar, so that they can follow along with the choristers. It is suggested that you and your minister plan an evening of music made up of hymns. The pastor may relate some story connected with each hymn and then the choir in turn will sing the hymn just discussed. Mrs. W. H. Herndon has written some very interesting articles on hymns which have been printed in THE ETUDE. Some of these are *How Firm A Foundation* (January, 1937 issue); *Jesus, Lover of My Soul* (July, 1937); *Saviour, More Than Life to Me* (May, 1938); *All Hail the Power of Jesus' Name* (April, 1936).

Finding the Soul of the Hymn

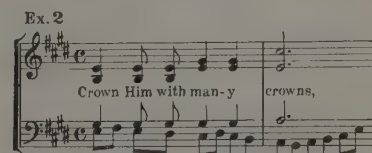
Read your hymn aloud and select appropriate stanzas to be sung, determining the exact spiritual meaning of the words. For this reason care must be taken to limit yourself to those hymns that the choir can grasp mentally.

Take, for example, *Crown Him With Many Crowns*. The first two verses may be sung in harmony, and the last verse in unison (being careful that no bass sings two octaves below the sopranos), with your organist playing full harmony on the manuals, with a running pedal part of second species counterpoint. It is an opportunity for choirmaster and organist to cooperate in a wealth of vocal and instrumental art.

The original four part harmony, as sung by the choir, would be,



In the next version the soprano, alto, and tenor are the same as in the original four-part hymn. Only the bass has been altered.



And then there may be a more brilliant arrangement with full harmony on the manuals and motivated bass in the (Continued on Page 412)



The Organ on which Beethoven Played at the Minorite Church at Bonn.

ORGAN

The Teacher's Round Table

A Bad Temper

My nine year old girl has been taking piano lessons for seven months. She takes two half-hour lessons a week, practices one half hour daily, and has always been fond of music.

My problem is this: She is constantly losing her temper while practicing. She throws her music on the floor, stamps her feet and screams, yet does not wish to stop practicing at that time. She is a strong, husky child and has never reacted that way either at school or at home when doing any other work. She has a quick temper, and it does break out now and then when she is at play; but, on the whole, she has been learning self-control very well. This seems to be the first time she ever has met a task that really challenged her mind as well as her muscular coordination. I have talked with her music teacher, but she did not seem to understand the situation—said only that the child was making splendid progress with her music.

She has had no finger exercises and has little knowledge of time. She cannot take a first grade piece from THE ETUDE and play it satisfactorily, because someone must play it for her first so that she may understand the time. She reads rapidly, and after she has practiced awhile her speed increases until she is playing much too fast. She seems to realize something is the matter, but does not know how to correct it. That is when she loses her temper.—J. R. B., Idaho.

If you will refer to my reply to "Desperate" (California) in the May 1940 Etude you will, I hope, find your question partly answered. You, yourself, hit the "bull's eye" when you say that this is the first time your daughter has been confronted by such complicated problems. And it is quite evident, from your third paragraph, that she is unprepared to meet them. Her teaching has been woefully inadequate. She had been treated too childishly, probably has had excessive rote training, has been given little or no grasp of technical essentials, and has not been taught those "blind flying" and swift, free, placement exercises so often advocated here.

But there is no reason to lose heart. If you put her through some of the treatment recommended to "Desperate", trying to make light of difficulties and imperfections, emphasizing the *friendliness* of the piano, using completely different and much easier material for a while, and perhaps, changing teachers, I am sure she will soon "snap out of it."

Music and Athletics

Should persons talented for music engage in athletics such as basketball, football, baseball, tennis?—B. C., Missouri.

Basketball, baseball, football, volleyball, wrestling, boxing and polo should be indulged in only by musicologists, theorists, non-performing composers, critics and bazooka players. Oh, boy, what joy to be a rooter for the composer's football team in its game with the critics, or to referee a wrestling match between a harmonist and a contrapuntist!

The physical hazards for performers are obviously too great to warrant participation in the rougher sports. Leschetizky even forbade his students skating, not to mention skiing and tobogganing. Only swimming—the best exercise in the world—tennis and croquet are left to us performers. Ah, it is a tough life, my masters!

Conducted Monthly



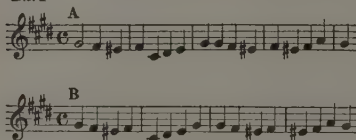
By
Guy Maier
Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

Is There a Different Edition in Africa?

Q. In a recording of Chopin's *Fantasia-Impromptu* in C-sharp minor I have heard this melody (A), whereas, the music reads as in example (B)

Ex. 1



I shall be glad to know the explanation.
—F. A. T., West Africa.

A. I know of no edition of this piece written as you have it in *example (A)*. At first glance the two melodies written by you seem to be quite different; however, on closer observation, we find that they are identical except that the notes in *example (A)* follow one beat behind the notes in *example (B)*. This fact seems to clear up matters.

If you notice, in the score, the thumb carries the melody; but the fifth finger carries the same note an octave higher, but a sixteenth note later. It is easy to see how one might get the impression that it follows later than that; especially would this be so if the top notes were overaccented. Some of these measures Chopin has marked as follows:

Ex. 2



This is my solution. I shall be glad to hear if any reader has a better one. We need not mind if we are puzzled a little by this composition, for no one was fooled by it more than Chopin himself. It was found, after his death, in a bundle of manuscripts he had tied up, with instructions that they were not worthy of publication. Nevertheless, the *Fantasia-Impromptu* has proved to be one of the most popular and most played of any of his works. Today it probably leads all compositions in the number of performances at our annual state high school contests. All this in spite of the fact that the middle melody in D-flat was used for a well known popular song, which is usually enough to kill any composition.

Ensemble Music for the Piano

I like to do a great deal of two piano (four hand) work. In looking over scores of Mozart, Haydn and Beethoven trios, and string quartettes the other night, it occurred to me that many movements and parts of other movements might arrange easily, with no changes at all, some for two hands, some for two pianos. The shorter movements especially—there is a heavenly singing trio from the *Minuet* in Beethoven's "Op. 18, No. 4"; and the trio from "Op. 18, No. 6"; the whole *adagio* and *scherzo* from "Op. 18, No. 1"; and many of Haydn's and Mozart's quartettes.

Heresy because of losing the string quality of tone? I do not know—the parts melted in together with such an effect of unity—I loved it; and I abhor most "arrangements."—C. P., New York.

Is it not rather that you despise "disarrangements"—music which has been distorted or ruined by the bad taste of the arranger? The world, alas, is full of such desecrations.

Why should it be abhorrent to play music composed for one instrument on another? After all, great music is always beautiful, when adequately performed—no matter what the medium. The hundreds of chamber music masterpieces, especially, are so rarely heard in their original settings, that anyone is a benefactor who makes them available in faithful transcriptions for one or two piano. Only, be sure not to add that personal note—literally and figuratively—to the composer's utterance. That is what invariably spoils it!

Wrist or Elbow

Here is the question I would like to be made clear: my teacher always has said that we must have a *loose wrist*. Any stiffness is not admissible in her method. She says we get a warmer tone if we relax our wrist after making a tone. She insists that it is possible to have a loose wrist at all times, as she herself has this condition well-developed. This has been very difficult for me to get, especially in playing octaves. Now, you seem to think that a *floating elbow* is what is really the thing to be considered. Between the two, I am quite bewildered. She argues that the arm should hang loosely from the shoulder, as she stresses weight playing. The question is, is it wrist or is it elbow?
Miss T., New Jersey.

How can your wrist or anything else be "loose" when you play? Nothing in the playing mechanism can be loose, only freely poised and articulated. All arm direction—lateral up and down movements over the keyboard and all rotations—movements are controlled by the elbow and all finger articulation, as well, is kept free by the elbow tip.

Experiment for yourself and see how any finger movement begins and ends at the elbow. Bare your arm, move arm, finger and note how the tendon pulls right up to the elbow. Then, at the piano, try a single (second finger) stroke, swinging the finger gently at the key with "sideways feel" toward the thumb (coming down obliquely, like rain). Note how the finger is helped naturally and legitimately by your gently rotating forearm and how this movement originates in the elbow. Note also how much easier this than any finger ("hammer") stroke from the knuckles—during which a "loose" wrist and down wrist is utterly impossible. Fingers helped by proper forearm rotation and a floating elbow play easier, faster, louder, softer, longer and more controlled than in any other way.

Your teacher is right about weight playing. All playing is "weight" playing.
(Continued on Page 410)

The Teaching of Brass Instruments

TO THE YOUNG STUDENT about to embark on an instrumental career, the family of brass instruments has perhaps the greatest appeal—certainly he may feel that he can be heard if he plays the cornet or the trombone. Only in recent years have the wood winds held great promise to the beginner. In ordinary cases the burning desire for one instrument over another is conducive to real interest and effort in the playing of that instrument. Yet the wise teacher, the one with the greatest grasp of mental and physical requirements for each instrument, can do much in guiding the young enthusiast towards the instrument to which he is best suited.

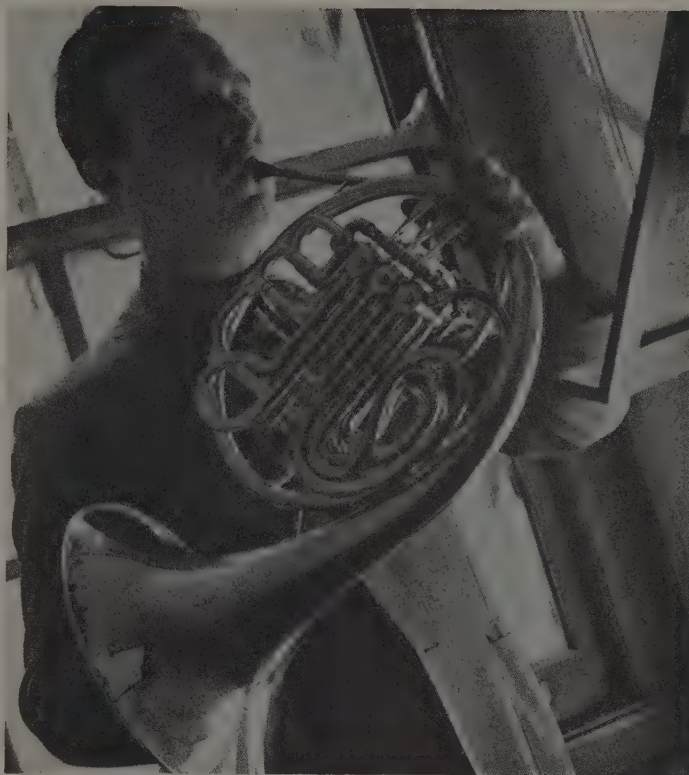
The teaching of brass instruments, then, goes back to more than the methods to be put into practice after the beginner has chosen his instrument. It involves a broad view of what we may call "Student Adaptability", as well as the many other teaching factors which we can touch upon in this discussion. A great deal has been written and said about the instruction of students of brass instruments; and there is available in abundance of fine material of informational and methodical nature. But it is the interpreter of this material—the teacher—upon whose shoulders falls the responsibility of properly training the student of a brass instrument.

Unfortunately, there are at present not enough competent and skilled brass teachers to handle properly the need for instruction on that family of instruments. That there are many excellent teachers busily engaged in the field is attested by the sometimes extraordinary results evidenced by many hundreds of young musicians. But by the same token, we find today innumerable bands and orchestras, players of the brass instruments who perform willingly, but so badly. Perhaps the blame cannot be laid at any particular door, but a survey of the situation will reveal the undeniable need for more expert teaching and preparation of these students.

It is of extreme importance that all of us in the instructional field give close consideration to some of the problems to be met; some of the paths to be pursued in properly training the thousands of students of brass instruments who hope to be good musicians and good performers. There is a real need for this sort of attention and, in the final analysis, the performance of the student is not much greater than the wisdom, experience, and teaching ability of his instructor.

Adaptability

As we have pointed out, one of the first problems to be met by the teacher of brass instruments is that of adaptation. While it involves



A French Horn Student at the Eastman School of Music

By
William D. Revelli

both mental and physical factors, the first on which the instructor can work is that of physical adaptability. It is disappointing to meet with the numerous young brass players who from a physical standpoint are totally unsuited to the instrument with which they are often so valiantly struggling. Perhaps they have devoted long hours to an instrument over which they might never gain mastery simply because they were physically not of the type to be performing on the brass instrument.

It is oftentimes evident that a young student has been following the path of a mediocre brass player, where he might have been an excellent clarinetist, or perhaps an outstanding flutist or other wood wind performer. This must have been the result of a lack of foresight, combined with our recent trends to "mass production" in our music education program. While I am heartily in accord with the slogan "Every child for Music,

and Music for every child!", I am firmly convinced that one of the primary duties of the instructor is that of guidance in the selection of the instrument which each beginner in the school music field intends to play.

There can be no doubt about the fact that there are exceptions to every rule, and that even in choice of instruments mere physical characteristics are not insurmountable. An "adaptability" test may not prove conclusively that a certain student is unsuited to a certain instrument, but this truth should not be a deterrent to what is applicable generally. It should fall within the experience of the teacher to decide when the exception has arisen—the mistake would lie heavily upon those who disregard entirely the necessity for adaptation of physical characteristics to the type of instrument delegated to any one pupil.

What are some of the physical characteristics of the prospective brass player which should come to the attention of the instructor on brass instruments? The student of cornet should have even teeth, particularly in that portion of his mouth where his lips must come into contact with the mouthpiece. There should be sufficient flesh in the lips to give strength to them, and the lower jaw should not recede to a great degree. While not so apparent, the muscles of the corners of the mouth should have sufficient strength to enable the student to produce tones in a normal range without weakening.

From wide experience, it is advisable that the upper teeth in particular should be vertical—not slanting inward or jutting outward. In the same way, extremely short upper or lower teeth are detrimental to good tone production on brass instruments. The "red" of the lip should not protrude too greatly, since the muscles are located on the rim of the lip, and in such cases it is difficult to produce a clear tone, and also the player's powers of endurance are usually materially affected.

These are observations which can be made as to the facial characteristics of the prospective brass instrument player, and which are recognizably the most important of the physical characteristics to be considered in assignment of a brass instrument.

Lip Vibration

There exists somewhat of a controversy in the methods of brass instrument teaching over the matter of lip vibration. Among better teachers there are some who advocate the use of lip vibration ideas, and others who shun them. There is really no need for argument, simply because any method of teaching which brings good results may be considered valid. There are a great many brass instrument artists who em-

BAND and ORCHESTRA

Edited by William D. Revelli

ploy the "buzz system," but just as many who pay no attention to it.

However, we can agree on one point—no tone can be produced in a cup mouthpiece instrument unless the air stream passing through the lips sets them vibrating. In view of this fact, it is logical to introduce "lip buzzing" at the earliest stages of brass instrument teaching. After having ascertained the student's physical suitability to brass instrument playing, I would ask him to "buzz" his lips. The more flexible his embouchure, the more accurate will be his control of the "buzz." This is really an important stage in his training, for certain faults can be easily acquired unless great care is taken on the part of the instructor. Among these faults would be pressing the lips together too tightly, straining muscles, and placing the teeth together. As with anything else, however, success or failure hinges not so much on the method as it does on the skill and foresight, care and experience of the teacher.

The student should first be asked to place his lips *lightly* together. The upper and lower teeth are kept slightly apart. By blowing air between the lips a buzzing sound and sensation are set up, and this buzz should be of a definite pitch, sounding somewhat like the buzzing of a bee. The student, of course, must avoid stretching the lips too tightly across the teeth, and it may be recommended that he keep the lips away from the teeth as much as possible. This can be accomplished by "puckering" the lips toward the center of the mouth (not unlike a "kissing" position of the lips). Every effort should be bent toward avoiding strain—relaxation is the first law of wind instrument performance, and it is at this stage of the student's training that it must be given the most careful consideration.

The accomplishment of the "buzz" is not indispensable, and if the lips fail to respond and no vibration materializes, the teacher might well proceed with his mouthpiece instruction.

Placement of the Mouthpiece

There is no fixed rule which can be stringently applied in every case to the placement of mouthpieces. There are some fine artists who place the mouthpiece more on the upper lip than on the lower, and *vice versa*. There are those who play best with equal portions of both lips in use. But this is no reason for discarding the ideas which experience has shown to be good in the placement of mouthpieces. In dealing with beginners, certain explanations and general rules are necessary. Most important is the fact that *no embouchure is stronger than the weaker lip*. Therefore, it is oftentimes essential that the mouthpiece be placed to the lips in such a manner that the burden of performance is borne equally by the upper and lower lips. To all good purposes, the central location of mouthpiece is ideal. Unusual lip and teeth formations may alter this to some extent, but again we must deal with norms.

Tone Production

When all of the adjustments incident to physical characteristics and embouchure have been made, the playing of any brass instrument is comparatively easy. Problems in tone production are pretty much the same for horn, trumpet, cornet, baritone, trombone and bass. As we have stated before, the sound is produced by the vibration of the lips, which is intensified and amplified by the instrument.

It is to be understood that the mere pressing of a valve does not necessarily make a sound higher or lower in pitch—this must be accomplished by lip and breath manipulation as well. While the lips change very little in going from tone to tone, the breath change is more pronounced, and should be given careful attention. If lips and breath are correct for every tone produced, there will be no excessive pressure, and the breath changes are just as accurate and speedy as the finger changes.

Some players rely too much upon lip changes in producing tones, and overdevelopment of the so-called "lip-slurring" often gives rise to great difficulty in the acquisition of tone control.

Breath Control

One of the key factors in meeting brass instrument problems is that of breath management. Too many students fail to use the breath properly and, as a result, find themselves breathless when they are most in need of it. We have all witnessed the type of cornet performance, for instance, in which a young cornetist begins a phrase with all of the style and power of a true artist, only to find himself weakening and out of breath before the close of the phrase.

Overuse of the diaphragm causes what might be called, for want of a better term, "diaphragmitis." In its usual manifestations, diaphragmitis deprives the performer of range, purity of tone, and fluency. While the diaphragm is being used

in the production of the tone, the muscles should remain firm, but without strain. The breath, although supported by the muscles of the diaphragm and ribs, is nevertheless measured, directed, and to a degree controlled by the larynx and the base of the tongue. Each tone must be produced clearly, and breath support and constancy at the desired pitch are vital factors. Any effect in the performance which is obtained under stress and strain is incorrect. In all of the tones produced, there must be associated purity and equality of sound.

When breath support is inadequate, pressure becomes excessive, binds and tires the lips, and thus the player is deprived of range, certainty of fluency, and performance ease.

Range and Attack

We cannot overlook the importance of the proper use of the tongue in the matter of range. As the base and back of the tongue are employed in going from high to low, directing and keeping intact the breath stream, we must not center our attention too much on the tip of the tongue. When articulating, it is essential that the tongue does not interfere with the proper breath management. When the tongue is arched for the performance of higher tones, the tip of the tongue is naturally in a slightly different position than when performing in the lower register.

Therefore, in teaching attack, the student must be directed to pro- (Continued on Page 417)

When a Pupil Loses Interest

By Mae-Aileen Erb

A PUPIL USUALLY BEGINS lessons with an unbiased mind. At the first dimming of enthusiasm, a careful diagnosis of his case should be made, before indifference sets in and becomes chronic. Loss of interest must have a cause; and, until that cause is ascertained, it cannot be cured.

Is it lack of ability? If so, lessons should be discontinued. The utmost understanding and patience should be used with a nontalented pupil who has the desire to play, and a real love for it; but if these essentials are lacking, such a one will jeopardize a teacher's reputation.

Is it lack of cooperation on the parents' part? Too often in these trying economic times a mother will exclaim, "If Johnnie doesn't practice, there'll be no more lessons!" This is not giving the teacher a fair chance. A firm reminder that, if piano study is neglected, some pleasure will be curtailed, produces far more satisfactory results. Teacher and parent must pull together, and before booking a child this must be understood.

Does his music interest him? One of the most frequent reasons for indifference is a lack of interest in the music assignments. Note how quickly a piece is learned when it makes an appeal—how very long it takes when it lacks in allure. Plenty of bright, snappy material, new and unhammered, is the remedy here. And if the pupil is stalled with what, to his mind, is a dull piece, another should be diplomatically substituted.

Is he influenced by playmates? Build up a picture of leadership. In a flock of sheep, there is always a leader. The others follow. Urge the child to be a leader—to be strong enough not to be swayed by the wrong influences. Tell him about the well known men and women who are also musicians as well as outstanding scientists, physicians, statesmen, and so on. A good salesman knows how to sell his goods! Intrigue the pupil

with the idea of what music can do for him.

Has he fallen behind in his work? Sometimes through illness or a winter sojourn in Florida, a child may fall behind others of a group with whom he originally began studying. Resuming study, it is not at all thrilling to be tethered to Page 34 of a certain book when his friends are carrying on around Page 60. Flatter his ego by allowing him to "skip." By discriminate selection the gap can be safely spanned; and the omission of a few studies or pieces at a time has an exhilarating effect on anyone.

Is he a slow reader? If so, special attention should be given to sight work. Teach him to read fluently, and playing new pieces will be as engrossing as reading a story book!

Does he simply need a friendly boost? Many waning musical appetite has been revived by a cheery, inspirational letter. Try it!

After considering the case without reaching definite decision as to his failure to respond, have an intimate talk with him. Impress upon him that music is for pleasure and recreation. What has it failed in its purpose as far as he is concerned?

Perhaps he will say that he cares only for popular songs. Then surprise him by allowing him to have one. Every time this concession has been made, we have found that two or three were enough to prove that the melodies become very tiresome to practice. Hearing them on the radio or at a show was entirely different. The fact that he was free to have them somehow destroyed their glamour.

If the teacher will keep wide awake with a carefully planned course of action, giving special pieces appropriate for each holiday season, or as surprise for father, or to be played at school, or at a monthly recital, the year will roll around with interest well sustained.

Stradivari, the Master, the Man

By
Nellie G. Allred

OF MANY VIOLIN MAKERS—Amati, Guarnerius, Ruggeri, Albani—of each it can be said, "He was a master." Of Antonio Stradivari alone can it be said, "He is the master."

In considering the recent bicentennial of Stradivari's death, we are concerned not with any nebulous theories of the wonderful tone of his instruments; neither the thicknesses of the various parts; the age of the wood used in construction; or the secret of his varnish. We are concerned, rather, with the master himself—the man.

Stradivari's birth date seems to be a subject of debate, even among recognized authorities. It is stated by some to have been 1649, by others 1650, and even by Petherick as 1644. Sir George Grove, in his "Dictionary of Music and Musicians," informs us that he may have been a native of some neighboring village rather than Cremona, as the registers of the thirty-seven parishes of Cremona have no evidence of his birth and baptism. At any rate, he was born into the atmosphere of the lovely, sunny Italian town of Cremona—the "Town of Violins."

Since 1520 Cremona had been the "Town of Violins." In the narrow, crooked streets, flooded with golden sunlight, citizens passed to and fro, pilgrims begged, and the happy laughed and sang; but the work of violin making went on. Babies were born, old men died, maids married, and poor folks starved, but behind little windows the workshops throbbed the real pulse of Cremona. Here the first great makers sat and dreamed over their violins. There was, in truth, an old Cremonese axiom; namely,

"Given: A log of wood.
Make: A fiddle."

Such was the atmosphere into which the child Antonio was born. Information about his childhood is very meager. It is known, however, that his pedigree is by no means eminent; that his father was Alessandro Stradivari; his mother, Anna Moroni; and that Antonio was the son of his father's later years. As a boy he liked to fiddle, and he spent the happiest days of his boyhood with a knife and a piece of wood, carving those figures which his boyish imagination pictured.

A New Apprentice with Amati

Accordingly, as soon as he had reached the proper age, as was the custom of his day, he apprenticed himself to Nicolo Amati—the greatest violin maker in Italy.

They were always busy in the workshop of



LEOPOLD AUER'S GRANDSON

Musical movie patrons who see the familiar face of Mischa Auer upon the screen may not know that he is the grandson of one of the greatest violin teachers of history. Here he is with a 1691 Stradivarius, formerly owned by Leopold Auer but now in the possession of Lyon and Healy, Inc. This violin was played at the coronation of the Russian Czar Alexander III (1881) and Nicholas II (1894). The instrument is valued at \$40,000. After the Russian Revolution, when Auer was forced to flee to New York, little Mischa used to trudge through the streets carrying his grandfather's violin.

Amati. Outside, life waxed and waned; kings made war against each other; townspeople fought among themselves. Seasons came and went, hot and cold, wet and dry. Moons, suns and stars shone in turn. Old women talked garrulously of their youth; maids dreamed over their spinning wheels. But all these things belonged to another world. Amati and his apprentices had work to do beside which the petty affairs of nations and elements and cities were hardly to be thought on. Sometimes there came storms, when rain fell outside, and winds shattered the casements, but Amati only raised his head and frowned, and complained that the light was dim, or that the breeze blew the flame on which he was brewing varnish.

Antonio Stradivari was a tall, earnest, one-sided lad, natural and simple, and absolutely untiring in his work. Now and then old Nicolo would stare at him as though puzzled, then shake his

head and turn away, muttering to himself. Antonio amazed his fellow students, too. How did he know in what manner to cut and fit the pieces without Amati's directions?

At seventeen the diligent Antonio fell in love. His beloved was Francesca Capra, about ten years his senior. After the assassination of her husband, she had returned to her father's house, with her baby girl Susanna, and lived a pathetic and disconsolate widow. It was here that Stradivari met her, quite by chance. He happened to look up toward her balcony one day as he was passing, and spoke to the child. After a brief but fervent courtship, they were married on July 4, 1667. Six children were born of this union; Giulia, who married a notary; Francesco, who died in infancy; Francesco the Second, who, as a bachelor, practiced his father's trade; Cattarina, who died a spinster; Alessandro, who became a priest; and Omobono, who also remained a bachelor and became a fiddle maker.

For a while after his marriage, Stradivari continued to work in Amati's shop, and consequently remained in more or less obscurity. In 1679, however, Amati retired, and Stradivari took his place.

The New Master Is Established

During the first year of his independence, he bought a house, No. 1, Piazza San Domenico, with three floors, ample cellars, a big courtyard at the back, and a covered terrace on top. The terrace was equipped as his workshop, where he spent long peaceful days with the wind blowing cool and clean far above the defilement of the city. Here he made his first wonderful violins. As he worked, he wore, in winter, a white woolen cap, and in summer a cotton one;

while a white leather apron covered his clothes. Naturally tall and thin, he grew gaunter and leaner year by year, but never tired and never sad. He never lost the human sunniness that had brought happiness into his wife's chilled heart, and that made his violins sing not only like birds but even like living things with souls. He loved to be undisturbed, and people rarely saw him at work. His children were devoted to him, and Cattarina often helped him in the workshop. His stepdaughter, Susanna, also loved him dearly. His was a simple soul, absolutely untainted with conceit and hypocrisy. He scribbled the formula for his magic varnish on the fly-leaf of the family Bible, and during his lifetime never guarded it with any particular care. After his demise, however, the family refused to allow any one not blessed with their sacred name even to glance at it.

In 1698 his wife died, after thirty years of complete happiness. He gave her an expensive funeral, for he had grown wealthy by labor and frugality. In truth, there was a proverb in Cremona, "Rich as Stradivari."

In less than a year he (Continued on Page 414)

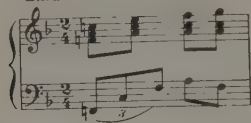
VIOLIN

Edited by Robert Braine

How to Play Two Against Three?

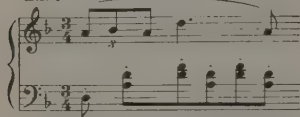
Q. 1. Will you kindly explain how to play the following rhythm from Czibulka's *Lore's Dream After the Ball*, in the fifteenth line.

Ex. 1



2. Also the rhythm in Schubert's *Serenade*, second line?

Ex. 2



3. In Rubinstein's *Kamennoi Ostrov*, commencing on fifth line of page four: How do I count the time in certain measures where there are twelve quarter notes, sixteen quarter notes, and so on?

Ex. 3

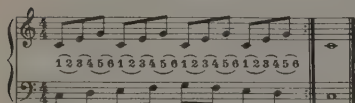
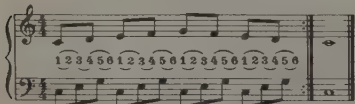


4. What is the usual procedure—or is there a specific rule—as to how to bring in triplets in one hand and two notes of like value in the other?

5. In the state of New Jersey is it necessary for a piano teacher to have a license, either in instructing at his home studio, or at the pupil's home? If so, what is the procedure to obtain one, and what is the cost? I have heard quite some controversy on this subject.—J. R.

A. 1, 2, and 4. Your questions one, two and four are identical, in that each one asks me to tell you how to play two notes in one hand against three of the same kind in the other. This is easier than playing three notes against four, because the second note of the *two's* comes halfway between the second and third notes of the *three's*. In the examples below, count six (common multiple of three and two) and I think you will understand and soon feel the true relationship. Practice the two exercises until you can play them at any tempo without having to count.

Ex. 4



3. When there are twelve notes, play four *three's*; when thirteen notes play three *three's* and a *four*; when seventeen notes, play three *four's* and a *five*; when eighteen notes play three *four's* and a *six*. This makes the performance a little mechanical but it is better that they be learned this way first. Afterward you can play them a little more freely. Usually the performer plays the first few notes a little more slowly, accelerating toward

5. I am reliably informed that the State of New Jersey has no plan or requirement for the licensing of private teachers of music.

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin College

Musical Editor, Webster's New
International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

How to Pedal Beethoven Sonatas

Q. I am writing to ask if you, or one of your teachers, would add pedal markings to "Sonata, Op. 10, No. 1," by Beethoven; and also would like to know the charge for the work. I have a Schirmer edition. Shall I send it? If you prefer another edition I would be willing to purchase it.
—Mrs. C. E. F.

A. Instead of paying a dollar for having this done I strongly advise you to buy Vol. I of either the Wiehmyer or the Casella edition of Beethoven's Sonatas. Both of these are excellently pedaled. If you have the pedaling done for this one sonata, you will be just as badly off when you start on another one. You may obtain either of these editions through the publishers of The Etude.

An Unusual Name for a Mozart Sonata

Q. 1. Which of Mozart's piano sonatas is used in the popular novelty "In an 18th Century Drawing-Room." Where can I obtain a copy?

2. What grade is each of these pieces?
(a) "Concerto in G minor", Mendelssohn;
(b) *Prelude and Fugue in A-flat*, Bach;
(c) *Rerere*, Debussy; (d) *Consolation*, No. 5, Liszt; (e) *Meditation from "Thais"*, Massenet.—L. R.

A. 1. In an 18th Century Drawing-Room is a "popular" song, the melody of which is taken from the first theme of the "Sonata in C, No. 1" by Mozart. I believe you will be able to obtain a copy from the publishers of The Etude.

2. (a) Grade 6-7
- (b) Grade 5-6
- (c) Grade 4
- (d) Grade 4
- (e) Grade 3

Absolute grading of piano pieces is very difficult, and there are usually many conflicting opinions about particular pieces. The gradings I am giving you, therefore, are merely one person's opinion; and, if another disagrees with me, he has every right to his own ideas on the subject.



Is "Rye" a River or a Field of Grain?

Q. I have been endeavoring to obtain some information regarding the song by Robert Burns, *Coming Through the Rye* and want to know the meaning of the word "rye." Is it a stream, or a field of grain, or what?—L. H. S.

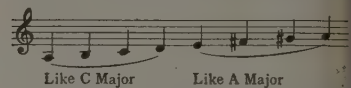
A. I have asked at least fifteen or twenty persons to help me answer your question concerning the meaning of the word "rye," and about half of them insisted that it is a small river, while the other half were equally certain that it is a field of grain. Last week I finally put a research worker at the job, but I find that there is quite as much difference of opinion among those who write about the matter as there is among those who talk about it. Hoyt's "New Cyclopaedia", for example, states that "Burns got his idea from an old song, *The bob-tailed lass*, and the River Rye is evidently referred to"; while Burns' "Handbook" has the following to say: "Many poets before Burns capitalized 'Rye' to mean a grain. There is no stream of prominence in Scotland named Rye." The *Scottish-American Review* states positively that "The word, rye, in Burns' poem, means a field of grain."

Considering everything—including the fact that the word is spelled with a small "r" in song books, I am inclined to the opinion that Burns is referring to a field of grain, but I have no evidence except that referred to above, so you may still take your choice.

Which Comes First, Melodic Minor or Harmonic?

Q. 1. Having taught my piano pupils all the major scales, I now want to begin the minor scales. Kindly advise me which to teach, melodic or harmonic minor, or both?—Mrs. E. F. J.

A. I think it is better to teach the harmonic minor first, because of the sixth and a half between the sixth and seventh degrees. This is an interval that does not occur in any of the major scales; whereas, take notice in the example below (A minor melodic), the conditions of the first half are identical with its relative C major, and the second half is like its parallel A major.



Of course, the melodic scale should be taken up after the pupil has mastered the harmonic scales. I am glad to hear that you have taught all your pupils the major scales. Many teachers cannot say that. *Keep it up* and make certain they play them smoothly and evenly. Most important of all, be sure that the play scale passages in their etudes are pieces better for having practiced scales.

From Chopin to Seidl

Q. 1. Is Chopin's *Prelude*, Op. 28, No. 7, only sixteen measures long?

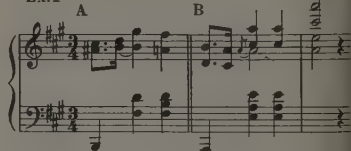
2. My hand is too small to reach the chord in measure twelve. Can you tell me a way to play it?

3. Is it possible to buy a piano arrangement of the beautiful music supposed to have been written by "Micky" Borden in the picture called "Four Daughters"?

4. Where can I find a complete biography of Anton Seidl?—Miss J. S.

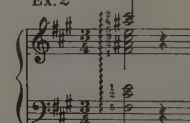
A. 1. This composition has only sixteen measures. Sometimes pianists play it twice through. When they do this the measure thirteen as in Example (a) and the ending as in Example (b).

Ex. 1



2. Players with small hands can handle this measure very nicely by rolling the chord and playing the upper two notes with the left hand as follows.

Ex. 2



3. I doubt it very much. You might write to the publishers of The Etude.

4. I know of no such work. Perhaps this short sketch might help you: Anton Seidl was born in Budapest in 1850 and died in New York in 1898. He entered the conservatory at Leipzig, Germany, twenty years of age, and after two years he was called to Bayreuth by Richard Wagner to make the first score of "Der Ring des Nibelungen" and to assist in the first festival. He conducted at Leipzig Opera House from 1879 to 1882 when he was called to America to direct at the Metropolitan Opera House, where he conducted until his death.

SHE WAS A PIANO TEACHER. Now she is a piano teacher *plus*. Formerly she worked hard for nine months to be able to meet expenses for the year. Often this failed. Now she has so expanded her work that she welcomes the long vacation as an asset for service opportunity that pays in many ways. We shall make an effort to tell her story exactly as she related it, she being averse to publicity concerning her work. Sometimes we may draw aside and let her talk. She certainly knows how.

She is seated in the office of a friend, a retail merchant to whom she has put this question: "When the season ends and there is no further call for what you have been selling, what do you do?"

"We never carry that kind of merchandise, exclusively. While the expert salesman can sell some goods even out of season, the wise way is to clean up before the season ends, so as to concentrate on what the following market demands. Why did you ask me that question?"

Then she told him of her failure to "sell" during the summer a sufficient number of piano lessons to make ends meet.

"If you were an up to date merchant," he said, "you would offer the music service in summer *that the summer customer wants or can be induced to buy*. As I see it, you carry too narrow a line of stock. You do not interest the public all the year through. My advice is this:

"Study your public to find what it will not accept at certain times (seasons). Apparently the piano teaching service you offer in the winter is in less demand in the summer. Then ask yourself this: How can I interest children with a variation of what I do in the winter? In store keeping, clothing, for example, is a staple that varies with the season. Regard music (not piano lessons only) as a standard, and see what you can offer when it is, perhaps, too warm for daily practice. Anyone who studies the piano is studying music primarily. There must be another side to music that affords rest from practice. Now, I don't know any more about music teaching than you know about retailing, but what I have said sums up into this:

"You can sell something all the year round if you will make the most of what you have. Think it out that way, and you will succeed. Maybe not much the first summer, but stick to it and you are bound to build a real asset that will increase from year to year."

An Idea Sprouts

"So I went home", she said, "with my head in the clouds and my feet just missing the earth.

Sumer Is I-Cumen In

By

Dr. Thomas Japper

How a Teacher Solved the Problem of Keeping Busy Through the Summer, by Doing a Useful and Profitable Type of Musical Work that gave both Benefit and Pleasure to All Concerned.

It seemed so true and so simple—and all recommended by a successful merchant. However, in the days to come I found that while it all was true enough, it certainly was not simple. During that first summer of trying to provide 'merchandise' for warm weather consumption, I accomplished something, and it has grown every summer since. This is the way it began:

"The first thing I did was to shape to my ends (with a difference) the experiment of another teacher. I wrote to about twenty-five mothers, all living in a more or less compact area, announcing a project that made a favorable appeal. It was this: I offered to take charge of children, at first for two afternoons a week, then for five, relieving the mothers of their care. The proposition was for informal music work, requiring no home practice. Beyond that I made no explanation, for I had to let the work shape itself.

"The first summer (1936) the attendance was to me astonishing—twenty-one children. Four of the class members took piano lessons (privately) twice a week during July and August. That helped. So I regarded myself as unusually

successful in this first year's effort. Now, of course, you want to know what we did.

"The plans of mice and men do not always work out as intended. Something happens. That was our case the first year. But the matter seemed to shape itself better than I could have done it. I made each day's program an occasion

of fun, in the sense that what we did was interesting, instructive, happy and 'busy.' We began by setting up our own studio, at one end of a barn. This gave us, to work with, the end partition, a portion of two sides and two corners.

"In relating this experience I have been asked repeatedly: 'Where could I find a barn?' I am just quick tempered enough to 'retort' to that question: Go and find a *place*, barn or no barn: You can get housed somewhere."

Well, it was roomy, dirty and full of sunshine. I have referred to "mice and men." Sometimes the gracious gifts of fortune are beyond one's expectation. Note this—while we were rummaging in the basement for anything with which to furnish our space, we bumped into a sort of wagon, or cart, on the sides of which were painted the words, "Children's Merriment." It was a treasure trove of old scenery, hangings, and simple furnishings. (You can imagine what kind of questions the unimaginative will hurl at you about this.) There was probably not another barn on earth with such a bountiful gift in its basement. But that is not the point. And this is: Make the most of what you have and find. You may have even better luck than I had.

Activities in Motion

"Even while setting up our studio we did a music 'stunt' of some sort every day. We have tried out about a dozen occupations, nearly all designed to busy us as a group. Don't miss the magic of doing things together. No one plays a highly competitive game all by himself. Its rigor lies in teamwork. Both of these principles were capitalized all through the first summer; and they have benefited all concerned ever since. While my repertoire of activities for 1940 will differ from that of 1936; there are, between the two, quite a few things in common. Here are some of them—all tried, tested, approved, and each the starting point of more adventure than would be thought of from reading the captions. To realize anything one must do it. Never before have I been so impressed by that practical fact. Think practical things, and do them. It is a magic formula.

A Dozen Devices

"1. We Sing. Folk songs, some current 'populars' (the better ones); but we specialize with folk music. Everybody, who can, serves in his turn as accompanist. (Continued on Page 418)



From a Painting by Ernest Board

SUMER IS I-CUMEN IN

In the Abbey at Reading, England, where this famous Rota was written about 1230.

THE CANZONETTA from the "Concerto in D major, Opus 35, for violin and orchestra", is one of Tschalkowsky's most ingratiating compositions for a solo instrument. Coming as it does between the rather boisterous and sometimes vulgar first and last movements of this work, it is a refreshing interlude, introspective in character and further enhanced by its great contrast to the other movements.

Much was written about Fritz Kreisler's playing of a revision of the Concerto on December 7th last, in New York City, with Barbirolli and the New York Philharmonic-Symphony Orchestra, and since 1940 is the one hundredth anniversary of Tschalkowsky's birth in Kamsko-Votinsk, it seems especially appropriate to discuss it here. Tschalkowsky composed the Concerto in 1878, at Clarens (Lake of Geneva), Switzerland, but it did not have its first performance until 1881 when Adolf Brodsky played the solo part at a concert of the Vienna Philharmonic Orchestra with Hans Richter conducting. The reason for this lapse of time was a curious one. Tschalkowsky had sent the work to Leopold Auer, who was the foremost violinist in Russia, with a dedication which was highly complimentary. Auer was not entirely pleased with it and hesitated to play it in public, but did suggest a number of changes in the solo part. Tschalkowsky was in no mood to have another disappointment at the time, having had very painful results from his "Fourth Symphony." Besides this, he was suffering from the memory of the unhappy marriage which ended so disastrously and which had driven him to Clarens. He therefore sent the revised work to Adolf Brodsky, one of the great violinists of the time, who was pleased by the honor and agreed to play it in concert.

Brodsky was of the type of Joachim and Halir and, like them, was a great string quartet leader. He was born on March 21, 1851, in Taganrog in South Russia; and, after studying seven years (1860-1867) with the great Hellmesberger in Vienna, he became second violinist in Hellmesberger's quartet. In 1868, Brodsky became a member of the Court Opera Orchestra in Vienna; but the *Wanderlust* took hold of him in 1870, and he toured as soloist for four years before settling down in Moscow (Russia) as a teacher at the Conservatory. 1879 found him on the move again, and this time he tried his luck at conducting; going to Kiev as conductor of the local orchestra. One season was enough of this; and he again toured as soloist, until 1883. It was during this time that he played the Concerto in Vienna with such great success, on December 4, 1881. After an appearance at the Leipzig Gewandhaus in 1883, which was most successful, he was engaged to replace Henry Schradieck at the Leipzig Royal Conservatory, as teacher of the violin. While there he formed one of the best string quartets of the time, with Hans Becker, Hans Sitt, and Julius Klengel. In 1891 Walter Damrosch engaged Brodsky to come to New York City as concertmaster of the New York Symphony Orchestra and to lead a quartet. He did not stay long, however, and returned to Europe to remain in Manchester, England. Violinists were measured with



DR. THADDEUS RICH

a different yardstick at that time—the qualities essential to greatness being musicianship, solidity, fine tone, and an adequate technique, in the order named. Today the order is often reversed. Brodsky's musicianship is probably what attracted Tschalkowsky and led him to send the Concerto to him as second choice to Auer.

A Bit Historical

My first contact with the work dates back to 1897, when I studied it with Arno Hilf in Leipzig, Germany. Hilf and Brodsky were friends, and their careers were curiously interwoven. Hilf had gone from Leipzig to the Moscow Conservatory as instructor, in 1878, about the time Brodsky left. He returned to Leipzig as concertmaster at the Gewandhaus, in 1888, and was associated with Brodsky until he left for New York in 1891. Hilf then took over Brodsky's class at the Royal Conservatory and also the leadership of the Brodsky Quartet.

Arno Hilf could do more with his left hand than any violinist I ever have heard. I doubt if Paganini had more facility. Hilf was a pupil of Ferdinand David. His trills were like electric bells. Fingering octaves and thirds were child's play to him. Such dexterity was not known in modern times. His musicianship was sound, and his playing before the class was perfect. However, the minute he played before an audience he became very nervous. This nervousness did not affect his left hand; but his bow arm tight-

A Master Lesson Upon "Canzonetta"

From Tschalkowsky's "Concerto, Opus 35 in D Major,
for Violin and Orchestra"

Written Especially for THE ETUDE
By the Well Known American
Violinist and Conductor

Dr. Thaddeus Rich
Dean of the Temple
University School of Music

Thaddeus Rich was born in Indianapolis, Indiana, March 21, 1885. Trained in childhood by his father and local teachers, he was taken, at the age of twelve, to Leipzig, where he studied at the Conservatory, under Hilf. In 1901, when sixteen years of age, he was admitted to the world famous Gewandhaus Orchestra, then conducted by Arthur Nikisch. Two years later he became concertmaster at the Theater des Westens of Berlin (1903-1905) and gave recitals in the German capital. Returning to the United States in 1906, he was appointed concertmaster of the Philadelphia Orchestra and held this important position for two decades, during the time this great organization was rising to international fame. Later he became the Dean of Temple University School of Music, which later conferred upon him the degree of Doctor of Music.—Editor's Note

ened up, his tone became scratchy and his playing uneven. The Tschalkowsky concerto was one of his greatest interpretations.

After Brodsky's success, Auer took a new interest in the "Concerto in D major", made a number of small changes in the solo part, and he and his pupils were among the greatest contributors to the growth of its popularity. Eferen Zimbalist, Mischa Elman, Jascha Heifetz, Tschalkowsky, and the many others, all have played it with great success.

The second movement, the *Canzonetta*, call for mute. Violinists have used wooden, steel bone, and other types of mutes. In our large concert halls most violinists play the movement without mute, chiefly because the orchestras are large and the halls too big to permit the violin to sound above the orchestration. Personally, I prefer a discreet accompaniment and a light weight wooden mute.

We Begin the Interpretation

The *Canzonetta* opens with a very beautiful introduction of twelve measures for the woodwinds of the orchestra, which is very wistful and appealing. The tempo is marked *Andante*. M.M. ♩ = 84, as indicated (Continued on Page 409).

CLASSIC AND CONTEMPORARY SELECTIONS

FRAGMENT FROM SONATA, No. 1

W.A. MOZART

One of the most striking signs of the times is the tendency among popular music writers to ransack the supposedly unknown classics for themes. No great master of the past or present has remained secure from the purloining of themes by present day writers. Here is the main theme of Mozart's "Sonata, No. 1" which, in slightly altered form, has been heard repeatedly over the air from millions of radios during the past few months. This sonata was written in Vienna, June 26, 1788, three years before Mozart died in poverty at the age of thirty-five. It probably has earned for its present day popular transcriber many times what Mozart earned in his entire lifetime.

Grade 4. Allegro M.M. $\text{♩} = 132$

mp dolce

p

mf

p *cresc.* *f*

mp *b) tr*

mp *mf*

a) *b) or*

Brahms apparently intended that these waltzes be played consecutively, hence the modulation to the key of the next waltz at the close, Grade 4.

WALTZ No.9

JOHANNES BRAHMS, Op. 39

M. M. $\text{♩} = 72$

p espressivo

cresc.

p

cresc.

p

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SUNNY JUNE

HENRY S. SAWYER

A bright and spontaneous running waltz quite in keeping with the mood of the season. Play the slurred phrases with extreme legato. Grade 3.

Tempo di Valse M. M. $\text{♩} = 160$

mf

Ped. simile

f

Fine

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JUNE 1940

5 3 1 5 3 1 3 1 3 5 3 1 3 1 3

f *p* *mf* *f*

f *p* *cresc.* *f* *D.C.*

GARDENIAS

RALPH FEDERER

This piece, while not available to those with very small hands, has a fine sweep of melody and, properly played, should make an excellent recital number in a group of short pieces. Grade 5.

Andante affettuoso M.M. ♩ = 56

mp *mf cresc.* *ff rit. e dim.* *mp* *dim.* *Fine*

ten.

Più mosso

mf *f* *poco dim.* *rit.* *D.C.*

cresc. *f* *poco dim.* *rit.* *D.C.*

VALSE RUBATO

See another page of this issue for article pertaining to this piece, which was awarded the first prize for Class I in the recent Etude prize competition. Grade 6.

WILLIAM C. STEERE

M. M. ♩ = 132
 WILLIAM C. STEERE
 l.h. r.h.
 p f rit.
 scherzando
 p a tempo
 a tempo
 rit. p f
 scherzando
 To Coda
 ten. 5
 molto rit. 1
 l.h. Vivo ed energico
 f dim. rit. f a tempo rit.
 dim. 23 ten. 5
 f a tempo rit. dim. mf p

mp a tempo

Tempo I.

mf *delicato*

mf *cresc.* *frit.* *Last time to Coda* Φ

a tempo *mp* *Ped. simile*

cresc. *dim. mp* *ten.* *D. C.*

CODA

pp *morendo*

r. h. 2 *l. h.*

THE LIBERTY BELL

MARCH

This stirring patriotic march by Lieut. Commander John Philip Sousa was accorded nation-wide acclaim when featured on one of the recent broadcasting programs of Meredith Willson and his orchestra. It will doubtless be sung in thousands of schools from coast to coast in this new version, with words by Mr. Willson Grade 3.

JOHN PHILIP SOUSA
Arr. by Rob Roy Peery

In march time M. M. ♩ = 112

ff

p

cresc.

f

p

cresc.

f

p

TRIO

p

p

cresc.

Strike the chord for lib - er - ty a - gain! — Thank the Lord for lib - er - ty a -

gain! — The years may come, The years may go, Yet our chil - dren's chil - dren

cresc.

al-ways will be first to know The stor - y of the bell of lib - er - ty, — Ring - ing out to

f *p* *p*

tell of lib - er - ty; — A na - tion blest Be - yond the rest Through-out all e - ter - ni -

f

ty. —

ff marcato *Fine* *f*

Last time

ff *f*

ff

D.C. Trio

P. TSCHAIKOWSKY, Op.

Edited by Thaddeus Rich

Andante M.M. ♩ = 84

VIOLIN

Andante M.M. ♩ = 84

Wood-wind

PIANO

Clar.

p

1 2 3 4 5 6 7 8 9

p con sordino

5

pp Horn

dim.

10 11 12 13 14 15 16 17 18

4 3 4 0

tr

5

Clar.

Clar.

19 20 21 22 23 24

Astr.

tr

cresc.

dim.

p

cresc.

mf

p

25 26 27 28 29 30 31

D str.

0 3 2 1 1 2

Flute

p

m.g.

32 33 34 35 36 37

Strings *f con anima* *p* *pp* *riten.* *f* *f più* *mf* *dim.*

38 39 40 41 42 43 44 45 46 47 48 49 50

1 A str. *f* *dim.*

Wood-wind *mf* *dim.*

51 52 53 54 55 56 57

A str. *espressivo* *p* *A str.* *V*

Strings *p* *p* *mf*

58 59 60 61 62 63

4 *cresc.* *E str.* *Astr.* *A str.*

64 65 66 67 68

Clar. *p*

69 70 71 72 73

74 75 76 77 78

79 80 81 82 83

tr *cresc.* *f* *dim.* *p* *f*

84 85 86 87 88 89 90

Strings *mf* *dim.* *p* *f*

dim. *Dstr.* *trm* *Dstr.*

91 92 93 94 95 96 97 98 99

I FOUND A LOVE

FRANCESCO B. DE LEONE

Lentamente

p tenderly

ten. 3
p *stent.*
pp *allarg. molto* *col canto*
due pedale
ten. dolciss. *cresc.*
ten. dolciss. *cresc.*
mf *allarg.* *dim.* *p* *ten.* *stent.*
mf *allarg.* *dim.* *p* *col canto* *stent.*
Come primo *f* *cresc. allarg.*
f *cresc. allarg.*
mf *ten.* *lunga ten.* *mf* *ten.* *espress.* *allarg. dim.* *pp* *ppp* *pp* *ppp* *pp*

I spoke a word, And I thought it
died; But you brought it back to me Beau - ti - fied. I plant - ed a
seed, And the win - ter came; But it dreamt, then it wak - ened, A crim - son
flame. I found a love, But I saw it go; Will the years bring it
back to me? No! Ah, no!

OUT IN THE FIELDS WITH GOD

Elizabeth Barrett Browning

ROY NEWMAN

Moderato espressivo *p*

1. The lit - tle cares that fret - ted me, I lost them yes - ter - day, A
 2. The fool - ish fears of what may pass, I cast them all a - way, A

cresc. *p*

mong the fields, a - bove the sea, A - mong the winds at play; A - mong the low - ing of the herds, Th
 mong the clo - ver - scent - ed grass, A - mong the new-mown hay; A - mong the rus - tling of the corn, Wh

cresc. *p*

After 1st Verse *p poco rit.*

rus - tling of the trees, A - mong the sing - ing of the birds, The hum - ming of the bees.
 drow - sy pop - pies nod, Where

cresc. *col canto* *p*

After 2nd Verse *p poco rit.* *più rit.*

ill thoughts die and good are born, Out in the fields with God, Out in the fields with God.
cresc. *p poco rit.* *più rit.*

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BERCEUSE

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Prepare { Swell: Oboe & St. Diap. Hammond Organ Regis.
 Great: Soft 8' Sw. A# 08 7500 000
 Choir: Soft 8' Sw. B 00 1231 000
 Pedal: Soft 16' coup. to Ch. Gt. A# 00 4400 000

J. FRANK FRYSLING

Larghetto M.M. ♩ = 40

MANUALS

Gt. A# *rall.* *Sw. A#* *a tempo*

PEDAL

Ch. *Ch.*

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rit. *a tempo*

Andante Religioso
Trem.
Sw. B
Sw. Vox Celeste
rit.
rall.
add 16; Sw.

Sw. add super coup.
Sw. F
a tempo
rit.
Gt. E a tempo
Ch. soft Flute 8'

rit.
a tempo

rall.
Gt. F
Super coup. off Sw.
rall.
D.S. %

GYPSY LIFE

SECONDO

BERNARD WAGNER

Spiritoso M.M. $\text{♩} = 98$

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Spiritoso M.M. ♩ = 98'. The first measure of the upper staff is marked *mf*. The first measure of the lower staff is marked *cresc.*. The system contains two measures of music. The first measure of the upper staff has a slur over the first four notes, with fingerings 5, 5, 5, 5. The first measure of the lower staff has a slur over the first four notes, with fingerings 4, 1, #5, 2. The second measure of the upper staff has a slur over the first four notes, with fingerings 5, 5, 4, 1. The second measure of the lower staff has a slur over the first four notes, with fingerings 4, 1, #5, 1. The system ends with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Andante con moto'. The first measure of the upper staff is marked *p*. The first measure of the lower staff is marked *poco a poco cresc.*. The system contains two measures of music. The first measure of the upper staff has a slur over the first four notes, with fingerings 5, 3, 4, 5. The first measure of the lower staff has a slur over the first four notes, with fingerings 5, 3, 2, 1. The second measure of the upper staff has a slur over the first four notes, with fingerings 5, 5, 3, 5. The second measure of the lower staff has a slur over the first four notes, with fingerings 5, 5, 1, 5. The system ends with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Tempo I'. The first measure of the upper staff is marked *mf*. The first measure of the lower staff is marked *poco a poco cresc.*. The system contains two measures of music. The first measure of the upper staff has a slur over the first four notes, with fingerings 1, 3, 2, 4. The first measure of the lower staff has a slur over the first four notes, with fingerings 5, 5, 1, 5. The second measure of the upper staff has a slur over the first four notes, with fingerings 5, 5, 4, 5. The second measure of the lower staff has a slur over the first four notes, with fingerings 5, 5, 1, 5. The system ends with a double bar line.

GYPSY LIFE

PRIMO

BERNARD WAGNESS

Spiritoso M. M. $\text{♩} = 98$

mf

cresc.

poco a poco cresc.

Andante con moto

p quasi bells

p

Tempo I

mf

poco a poco cresc.

accel.

deciso

glissando

Grade 2

RAINDROP FAIRIES

ADA RICHTER

Allegretto M. M. $\text{♩} = 116$

p There are fair-ies in the rain-drops and ev-'ry time it rains You can hear them danc-ing light-ly up on the win-dow panes. *rit.* Pit-ter, pit-ter, pat-ter, Fair-y rain-drops dance. Pit-ter, pit-ter, pat-ter on the win-dow panes. *Fine pp faster p mp mf pp rall. D.C.*

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Grade 2

MISTER MAJOR AND MISTER MINOR

HUGH ARNO

Allegretto M. M. $\text{♩} = 160$

mf Mis-ter Ma-jor was quite gay, He danced and sang all through the day; He nev-er frowned, he nev-er sighed, I ver-y sure he nev-er cried; Hap-py Mis-ter Ma-jor. *mp* Right next door to Mis-ter Ma-jor.

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Lived a man named Mi - nor; He nev - er smiled, he al - ways sighed, Some peo - ple say he some - times cried; Un -

hap - py Mis - ter Mi - nor. *mf* Mis - ter Ma - jor felt quite bad That Mis - ter Mi - nor was so sad, And though he tried and

tried each day To make poor Mis - ter Mi - nor gay, He nev - er could suc - ceed, they say, Hap - py Mis - ter Ma - jor.

faster

Grade 2 1/2 **WAKE UP!** EMILY SAUNDERS

Lively M. M. = 104

mp

mf

mp

CHICKADEE

Grade 1. Short and light M.M. $\text{♩} = 108$

RENÉE MILES

Musical score for 'CHICKADEE' in 4/4 time. The score consists of two systems of piano accompaniment. The first system has a treble and bass staff. The treble staff starts with a piano (*p*) dynamic and features a melody with eighth and sixteenth notes, including fingerings 2, 4, and 1. The bass staff has a simple accompaniment with eighth notes and rests. The second system continues the melody and accompaniment, ending with a 'Fine' marking and a right-hand (*r.h.*) instruction. Fingerings 3, 4, 2, 3, 3, 4, 2, 3, 5 are indicated throughout.

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IN OUR CHERRY TREE

Words by Hugh Arnold

Moderato M.M. $\text{♩} = 66$

Play with strongly marked rhythm, bringing out melody in the bass.

Grade 1½.

RUTH G. CHAUNCEY

Musical score for 'IN OUR CHERRY TREE' in 3/4 time. The score is for piano accompaniment and includes vocal lines. It consists of four systems. The piano part uses a treble and bass staff. The treble staff has a melody with chords and fingerings 5, 4, 1, 5, 4, 1, 4, 2, 1, 5, 4, 1, 4, 2, 1. The bass staff has a simple accompaniment with fingerings 5, 2, 4, 2, 5, 2, 4, 2, 1, 2, 5, 3, 2, 1. The vocal lines are written in a single staff with lyrics. The first system has lyrics: 'Way up high in our cher - ry tree, If you look you will see'. The second system has lyrics: 'Moth - er Rob-in and ba - bies three, High up in the tree. Fine'. The third system has lyrics: 'See the nest in the tree - top, Sway - ing, Swing - ing;'. The fourth system has lyrics: 'Moth - er Rob-in is sing - ing, Sing - ing her ba - bies to sleep. D.C.'. Dynamics include *mp* and *mf*. A 'rit.' marking is present in the fourth system.

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Master Lesson— "Canzonetta"

(Continued from Page 388)

y Tchaikowsky; but I do not believe any of our great artists play his movement at this tempo. About the beat to the second would be the best tempo of the introduction and all that comes before Measure 10. Here, however, 84 would be about the correct tempo, until measures 60-61. Then again the original tempo (80) until the end. At the end of Measure 12 the solo violin enters with its lovely theme to the accompaniment of soft chords with a lone accented D in the horn on the second beat of each measure. If the violin is well in tune, use the open D string at the beginning and remain in the third position. Make a gentle crescendo leading up to the three D's in Measure 14.

The first D of this group should be played with a slight pressure—the other two separated by a hesitation of the bow—very gentle—not accented. The trill in Measure 15 should be very quick and lingering—the turn coming at the last possible moment. In Measures 16, 17 and 18 the opening solo is repeated, followed by Measures 19 and 20 by a downward movement of the theme. The first note of each group in these latter measures should always have a slight pressure. Again, the repetition of the

opening solo in measures 21 to 26—this time to a gently moving accompaniment in the strings—leads up, with trills in Measure 27, to a broad passage played on the A string with full tone.

The last three notes in Measure 30 should be *crescendo*, leading to the C-sharp in Measure 31. This note should be accented. The last three notes of Measure 31 should be dim. Also, the C-sharp in Measure 32 should be accented, but played on the D string. Measure 32 should be treated as an echo of Measure 31. Measures 33 to 39 are a charming interlude in the orchestral accompaniment. The violin solo is now played by the flute in slightly varied form. Two Measures, 38 and 39 (in the strings of the orchestra), lead to the solo in Measure 40, marked *forte, con anima* in the score.

Now the mood changes—a bold, definite statement this, very hopeful and happy. The solo sweeps down accompanied by soft chords in syncopated rhythm. In Measure 43 the questioning appeal in the repetition of the three preceding notes (and those which follow in Measure 44) express doubt and wonder. This mood changes in Measure 45, as the solo rushes up to a renewed start of the theme. The change of the E-flat to E-natural on the second beat of Measure 47 gives the feeling of brightness; and this, and the following eight measures should be played

quite gaily. In Measures 57 and 58 the solo and accompanying chords change from key to key and should not be hurried. These measures lead to the repetition of the introduction (Measure 61), now in E-flat, which is this time played in the strings of the orchestra. The solo violin now plays a lovely accompaniment, weaving around the melody in nine-eighth time. This *obbligato* should not be too prominent, just insistent enough to be heard above the theme.

Measure 69 brings the return of the first solo theme in the solo violin, this time with arpeggios in the clarinet always climbing higher until taken over (in the higher register) by the flute. The flute tumbles down in Measure 77 and at the repetition of the solo theme, in Measure 78, the clarinet takes up the accompaniment in broken chords, *staccato* this time.

In Measure 90 the three last notes of Measure 89 in the solo violin are repeated twice. The first time the B-flat at the beginning of the measure should be accented—the second time with a slight pressure on the high A. The G minor chord of Measure 90, in the accompaniment, should be quite *forte*.

Enters a Charming Close

The violin solo passage which follows and which leads towards the end of the *Canzonetta* is marked *diminuendo*. No violinist with an ear for the noble tones of the G string

will pay great attention to this. He will wait until the beginning of Measure 93 before starting his *diminuendo*. The temptation is too great and the sound can be too gorgeous to overlook this chance for effect. Some artists do make *diminuendo* before reaching the C-sharp on the G string of Measure 92; but here they press out the tones very effectively—especially the D and the B-flat of the third beat, which permit a *portamento* that conveys finality.

I do not believe it is overstepping the mark to recommend this latter method of playing these measures. The artist must be allowed some latitude in expressing his own feelings. The old traditions, which were so sacred in the latter part of the 19th century, seem to have been abandoned, anyway. The classic playing of the great masterpieces, heard then, has been almost forgotten. The artist today must strive for effect, if he is to get any place in this world replete with competition; so the taking of a few liberties has become the new order of things, and it is accepted. Our sincere artists never take too great an advantage of this fact. They never go beyond the point where honest interpretation and good taste end.

When this concerto is played as a whole, there is no break between the *Canzonetta* and the *Finale*, as written by Tchaikowsky. Measure 96 be-

(Continued on Page 421)

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The mother sang in days ago

A cradle song,—

But that was long ago!

The phonograph she now turns on

And trots along

To see a "movie" show.

Reaching the Larger Public

(Continued from Page 380)

felt, the voice takes on different color, the singer becomes the song and the song becomes the singer. Only that kind of interpretation is acceptable to an audience which may not be musically schooled, but which can detect human sincerity with the first note uttered.

Many Stones in the Pillar

There is no one vocal problem that is more important to master than another; each one ties in with the others in such a way that they can scarcely be separated. The least note involves the entire science of vocal placement, emission, breathing, control, resonating, and relaxation. For the beginner, though, it should be said, "Learn how to breathe." The singer's intake of breath should approximate what may be called the *anaesthetic breath*, that is to say, the deep, slow intake that the dentist's nurse asks for when she puts the gas-bag over the patient's nose. The lungs must be completely filled. Otherwise, one breathes into the top of the lungs only; and the top breath makes for that curious and unpleasant gasping sound which marks the tone of the inexperienced singer. Nobody can show one how to breathe; the process can be described and after that, the student must rely upon her own sensations. The correctly taken breath is felt not only in the lungs but also in the muscles around the waist and in the back. When practicing breathing exercises, forget that you have a throat. It happens, curiously enough, that when one thinks of any part of the respiratory tract, that part will become active. If the thought is of the throat, there will be quick, short top breaths. That is why we say, "Forget your throat," even though that is the ultimate point of vocal emission. Concentrate on the great muscles of the abdominal cavity, and try to feel expansion at the waist and the back, which must come if the breath is correctly taken in. The value of correct breathing carries far beyond the immediate emission of tone. It is one means of saving and preserving the voice. Top breathing makes for hard, tight, throaty tones, which make the voice sound old after only a few years of singing. The anaesthetic breath provides the voice with greater vibrations and allows it to grow richer with use. Start breathing from the strong abdominal muscles, and allow the throat to remain relaxed for the arching of air into the chambers of resonance.

And what after the difficulties of vocal production have been mastered? There is no question that nearly every vocal student who takes his work seriously hopes to build it into a career. A successful career.

To such our most emphatic advice is, watch the early steps with the greatest care. Do not be misled into thinking that the name of a job defines its worth. Provided, of course, that a professional opening is musically worthy, start in the smallest possible way and do not be afraid of staying there until the ripening of your own experienced abilities sends you further along. It can be a disheartening thing to make too splendid a beginning. Then, too, the most lasting success a performer can have is a matter of feeling—the feeling that comes not from contracts and tours but from the knowledge that she is carrying her honest best to the greatest number of listeners.

Records That Enrich the Musical Home

(Continued from Page 376)

playing of Mozart's *Variations on Come un' Angelo* (disc 584) lacks essential grace and fluidity; and his interpretation of Moussorgsky's "Pictures at an Exhibition" (discs 1811, 1821, 1851/53) is unconvincing and often tonally careless.

Nino Rossi, Italian pianist, is heard in two seventeenth century pieces—*Toccata in G major*, by Michelangelo Rossi, and *Toccata on the Song of the Cuckoo*, by Pasquini (Victor disc 15895). The first piece, arranged from an organ work, loses much in the transcription; but the second, originally for harpsichord, fares better.

The Coolidge Quartet plays Beethoven's "Quartet in D major, Op. 18, No. 3," with its customary polish and assurance (Victor set M-650), but with none of the rewarding warmth of tone and ingratiating feeling that one encounters in the Budapest Quartet's performance (Victor set M-829). The extra expense of the Budapest set will be found eminently worth while in this case.

Grieg's "Two Elegiac Melodies" (*Heart Wounds and Last Spring*) find a sympathetic interpreter in Eugene Goossens (Victor disc 12611). These pieces are string arrangements made by Grieg himself from two of his songs.

Karl Goldmark's "Sakuntala Overture" dates from the latter half of the nineteenth century, and is therefore music of a romantic genre. In its day this overture brought fame to its composer. It was popular long after, though seldom heard today. The music was conceived as a commentary on a famous Indian drama of the same name, and it is melodious and well wrought. Fiedler and the Boston "Pops" Orchestra revive this overture in a highly satisfactory recording (Victor disc 12610).

Admirers of vocal music have much for which to be thankful among recent record releases. In the first place there is the record recital

of John Charles Thomas, in which the baritone sings with notable assurance and tonal opulence (Victor set M-645). Opening with Beethoven's *In questa tomba oscura*, the baritone proceeds to Donaudy's *O mio amato ben*, two Scotch songs and four operatic arias from "Herodiade", "Zaza", "La Traviata", and "Barber of Seville." No recording does greater justice to Thomas' voice and artistry than that of the aria, *Solome! Demande au prisonnier*, from Massenet's "Herodiade." His singing of the *Largo al factotum* is clever though studied, and his re-recording here of *Di provenza il mar* represents him stylistically better than an earlier version.

Rosa Ponselle, returning to recording after many years, reveals herself to be still the possessor of one of the most beautiful voices of our day. Singing two French songs of the Victorian era, de Fontenailles' *L'aime* and Tosti's *Si tu le voulais* (Victor disc 2053), she makes them seem, by virtue of her vocalism, far more interesting than they are.

Recommended: Marjorie Lawrence's performance of two arias from Reyer's "Sigurd"—French version of the Siegfried story (Victor disc 15892); Lawrence Tibbett's singing of Schubert's *Die Allmacht*, in English (Victor disc 15891); and English tenor, Webster Booth's singing of the tenor arias from "Elijah" (Victor disc 12609).

The Teacher's Round Table

(Continued from Page 382)

But pray, what is it that holds the arm lightly poised over the piano as you approach this weight economically and effectively? Is it the wrist? Is it the shoulder? Not at all! It's the elbow, upon which devolves the full responsibility for holding the arm "in one piece"—moving it in, out along the keyboard. Try this and convince yourself.

The only way in which the wrist can be kept free for playing is rotatively through a very flexible forearm; and this "feeling" originates at the elbow; the more you think of light, floating elbow tip, the less you need worry about wrist, finger, thumb tension. So, I say, throw away the "loose" wrist nonsense, once for all. It is just a hopeless, old fashioned bog that has fooled teachers for generations. At best it has done no one a bit of good and at worst it has set us all years back in our playing.

As for relaxing the wrist after playing I don't care a hoot what anyone does after making the tone—eat an ice-cream cone or climb a tree! The important thing is that the best results are obtained producing the tone with a quiet wrist freed rotatively by poised elbow.

A Versatile Personnel

Amos: "Heard they had a three piece orchestra at the op'ry house last night."

Rufus: "Yep, three pieces all right piano, stool and 'player'."

VOICE QUESTIONS

Answered by
DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Breath Control, Relaxation, Victrola Records

Q. Please advise me as to the latest books or literature upon breath control and relaxation. Are there any Victrola records which might help me to understand head tones. I am studying with a very fine teacher. But I thought reading or listening to records surely could be of some benefit.—D. L.

A. Any book, either a book on singing or a book that teaches anatomy and physiology, and that explains in detail the actions of the breathing muscles, might help you. Kofler's "Art of Breathing" has some excellent breathing exercises. Beware of overdoing them, and consult your teacher as to which ones will help you. In my opinion it is also easy to misunderstand relaxation exercises. Necessary as they are in some cases, a misunderstanding of their purpose may lead to trembling jaw, tongue, or of the whole larynx itself. Then, too, a breathy tone may develop. When he sings, the entire body must be free and comfortable, never rigid; but every part of the body must be under control. Even the speech muscles must be controlled, or the words will not be distinct, nor will the tone be good. Trust your teacher. It is her business to explain these things to you.

Listen to the records of singers whose voices are similar to your own. Perhaps you may learn something of the reproduction of the high tones from them. Certainly you can learn something of phrasing, diction and interpretation.

Young Tenor Also a Musician

Q. I have been told by several professional singers that I have a fine tenor voice. My easy range is from one octave below middle C to one octave above—two octaves. The quality is between a lyric and a dramatic tenor. I have been singing about two years not seriously, but for the enjoyment I receive when I sing it.

Up to this time my chief interest has been a violin which I have played since I was seven. I am now studying counterpoint, have studied harmony, play the piano moderately well, and have always had a desire to compose. Having had some experience of the ruinous results of unqualified teachers, I am determined to find the finest possible teacher for my particular type of voice.

Realizing the high standards of discrimination, knowledge and advice upheld by The Etude, I am hoping you will be able to recommend such a teacher, and, if possible, in Southern California.—R. D.

A. With your knowledge of violin, piano and musical theory, and with a fine tenor voice, you are singularly well equipped for a musical career. Also you seem to have two other rather rare qualifications, sufficient means to study and a level head on your shoulders. You are quite right in your desire to have your opinion of your voice upheld and strengthened by the advice of some distinguished teacher; and we feel very highly honored that you should call upon us for its service.

For obvious reasons it is impossible for a magazine like The Etude which has such large and varied circulation, to recommend personally any one teacher in a land where there are so many good ones. Our advice would be for you to pick out three or four singing teachers of national, or better still international, reputation, who live within convenient distance from your home. Write them for an audition, an examination which will take from forty-five to fifty minutes. Speak frankly to them as to your qualifications and your desire for a musical career, and ask for an honest opinion as to your ability and your chances of success. Carefully consider their opinions and decide for yourself whether or not to study with one of them or to seek further. There is always a place in the world for a young tenor with a fine voice, good musicianship, clear action, and a personality that pleasantly fills the stage.

The Boy's Voice

Q.—1. My boy of eleven has studied voice since eight. The first teacher developed a fine clear, round, beautiful tone from middle C to G, by using Kaw, Kay Koo. Another teacher places the voice in the head and nose, producing a thin tone unlike the vibrant beauty of the first. Which is correct?

2. Do boys sing falsetto? I dislike falsetto.

3. Do you recommend voice training for pre-adolescent boys? This boy idealizes singing and wrote upon his copy of Schubert's Du Bist die Ruh. "The voice of God is lovingly reflected in my singing." Do these idealistic children become successful adults?—E. B., Sr.

A.—1. Having been a solo boy in a large choir for about seven years, I feel a great deal of sympathy for all parents anxious for the musical future of their children. Unfortunately, there comes a time in a boy's life when his voice changes. This occurs about thirteen or fourteen, and until he is about eighteen and his man's voice shows itself, it is unsafe for him to sing. During this period he should educate himself in every possible way, to prepare for a musical career. He should have a first class school education; he should study a foreign language, or two; and he should be trained to understand and appreciate poetry, for the love of poetry is at the root of all good singing. He must complete his musical education, learning to play at least one instrument (preferably the piano), to read music fluently, and to have a certain knowledge of the basic structure of music, by the study of harmony and counterpoint. His general health must be looked after, and he should be encouraged to take part with the other boys of his age in the usual outdoor sports. If he does all these things he will be ready for serious study when his voice comes back; while, if he neglects them, he will be handicapped.

2. Boys sing falsetto.

3. If you can find a teacher who understands the boy's voice, there is no reason why he should not study. The teacher should be evaluated from only one standpoint. If he helps the boy's voice he is a good teacher for him; if he does not, find another.

4. No one can possibly tell into what sort of a man a boy of twelve will eventually develop. If he really is spiritually minded, perhaps some of this spirituality may be retained in the man he is to become. And this will be a good thing, for the art of every great singer is a balance between his physical and his spiritual natures.

The Lingual Tonsil

Q. I am twenty-nine, with a large lyric tenor voice with a range of two full octaves, from C to High D-flat or D, full voice. During the past month I have been getting hoarse in the evening without singing a note. I consulted a throat specialist who informed me that my lingual tonsil was swollen and was rubbing against my epiglottis, causing tiredness of voice, hoarseness, and a feeling of something in the throat. He painted my throat and gave me a gargle, and as a last resort advised clipping pieces from the lingual tonsil at intervals of two or three weeks over a period of two or three months. What would you advise?—R. G.

A. If the lingual tonsil is enlarged and inflamed, it not only will interfere with the action of the epiglottis but there is also a danger that it may communicate some of its inflammation to the surrounding parts. Also it takes up too much room in the narrow part of the throat and interferes with the free emission of the voice. If your throat physician's diagnosis is correct, and if he is a competent surgeon, capable of doing a good job, the operation ought to improve your voice. It will take considerable time for the wounds to heal, however, and during the process of healing you will not be able to sing very comfortably nor very well. Be careful that the diagnosis is correct, before you undergo the operation.

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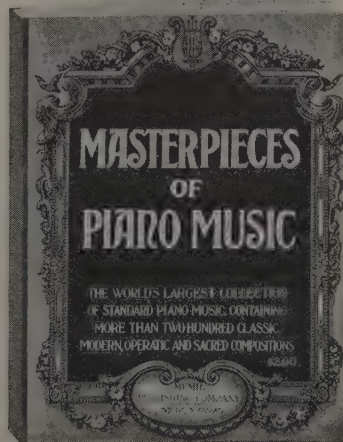
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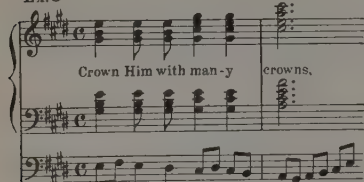
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Making Your Volunteer Choir a Success

(Continued from Page 381)

pedals, as accompaniment to an all in unison singing of the melody.

Ex. 3



Of other hymns, one verse may be sung as a solo in contrast to the other stanzas sung in four part harmony. If you do have solos, give different members of your group the opportunity to sing, thereby avoiding favoritism and the possibility of anyone pointing out an individual as "Teacher's Pet." Also, do not criticize one member to another, regardless of what has happened.

When working on new music, sing it through with the accompaniment, sink or swim fashion, getting a glimpse of the piece as a whole. Then take it in sections, and concentrate on one thing at a time. If difficulties arise, rehearse the parts separately, and then together; that is, tenor and bass; alto, tenor, and bass; and finally soprano, alto, tenor, and bass; then *à cappella*, before adding accompaniment. Be sure to explain the meaning of each new expression mark, when first encountered.

Always be careful to choose a style of delivery in harmony with the changing sentiment of the words, working on the pronunciation with care, so that every word will be understood by your congregation. Pay particular attention to final consonants, such as t's and d's (might, right, God, Lord); in fact, it is a good rule to accent all consonants, even to exaggeration. When in doubt, rely upon a dictionary for the preferred pronunciation. Proper breathing and phrasing also must receive due consideration, with stress upon a *legato* delivery.

Learn both words and music thoroughly, teaching your singers to sing with their heads up, and with their books up so that they easily see over them. The tone quality consequently will improve, and so will attacks and releases, as you then can better command your singers' attention.

Explain to your choir that their musical numbers are not for display, but are a definite part of the worship service. Cultivate a sympathetic and reverent atmosphere, in which there should be no whispering, laughing, or unnecessary moving about, which will detract from the spirit of worship. For these reasons it is suggested that the choir be vested, as vestments have an amazing psychological effect.

My goodness! A glance over this letter makes me feel as if I am sending you a miniature pocket volume on choirs. Forgive me, and do not get discouraged, whatever happens. Even though you do not have any Grace Moore's, Jeanette MacDonald's, Nelson Eddy's, or Richard Crook's; your Mary Jones's, or John Smith's will surprise and delight you,

if you will just give them a break. Encourage, encourage, and encourage. Praise, praise, and still praise. It was Emerson who said, "Nothing great was ever accomplished without enthusiasm." Write to me soon and tell me how you and your choir are getting along.

Very sincerely yours

D. L.

The Organist Sets the Stage

By Frederic W. Errett

IN THE THEATER, the man who designs the stage settings has a great responsibility. His settings must help the audience to grasp the true meanings and moods of the play. For a 16th century play, he obviously must use settings which will differ from those for a 20th century production; he must give the characters surroundings which will induce a mood suitable to their time and place. When he fails to do this, our appreciation of the play is lessened.

A church service is primarily an act of worship. The organist can enhance or mar its value by the type of music he selects for his prelude. In this respect, then, his work is similar to that of the stage designer.

Because the service is an act of worship, the organist must eliminate his own ego. This applies fully as much to the idealist, who is unwilling to compromise or, as he calls it, lower his standard, as it does to the "showoff," who plays difficult music regardless of its appropriateness. The listener cannot worship, if his attention is distracted by music which is far over his head or which calls undue attention to the organist.

But, says the organist, how can I educate the congregation to like better music if I must continually compromise? This objective, I think, can be reached much better by a gradual process than by a constant diet of Bach, Franck, and Widor, which not only would cause "musical indigestion" but also would definitely lead the congregation to a thorough distaste for such music.

There are, then, two extremes to be avoided. One, as we have indicated, is the constant performance of unfamiliar music. This is illustrated by the organist who preceded a service with a "Suite" by Malein-greau. Here there is nothing familiar on which the listener's ear can rest. I do not mean to imply that unfamiliar music should not be played, but the idiom should be familiar. The other extreme is the constant performance of music which has too much of a theatrical tinge, or is too obvious. This is illustrated by the

organist who plays *Keep the Home Fires Burning*, Ketelbey's *In a Persian Market Place*, the *Sextet* from "Lucia" and the like.

To give a complete list of what should be used would require a complete catalogue; but, from the illustrations which shall be given here the enterprising organist may gain a clue as to what to play. The rules, with examples are:

1. *The Morning Service* in most churches being rather formal, music which would be appropriate on a radio "twilight hour" should be avoided. Some compositions which are familiar and yet valuable for establishing the proper atmosphere are:

1. *Träumerei*, by Schumann
Can be listened to simply as music, without much thought of the implications of the title.

2. *The Swan*, by Saint-Saëns
3. *Dreams*, by Wagner
4. *Air from "Orpheus"*, by Gluck
5. *Morning Mood*, by Grieg

Relatively unfamiliar numbers which, because their idiom is familiar, are acceptable, are illustrated by:

1. *Invocation*, by Dubois
2. *Jesu, Joy of Man's Desiring*, by Bach
3. *Prelude in G (Introduction to Act III, "Die Meistersinger")*, by Wagner
4. *Andante ("2nd Symphony")*, by Widor
5. *Idyll*, by Bossi

The "Preludes and Fugues" of Bach, and other such works, may be used, but only if there is more than one prelude number; and one of these should be followed by some quiet number.

2. The evening service is often quite informal. Here the organist may branch out in either of two directions. He may play works of a greater programmatic content than those suggested for the morning service, and he may introduce recital pieces which will demonstrate his technical skill.

In the first group are such numbers as:

1. *Persian Suite*, by Stoughton

2. *Finlandia*, by Sibelius
3. *Prelude to "The Deluge"*, Saint-Saëns
4. *Death of Ase ("Peer Gy Suite")*, by Grieg
5. *Forest Scenes*, by Coleridge Taylor

The second group may well include the following:

1. *Prelude and Fugue in A minor* by Brahms
2. *Grande Piece Symphonique*, Franck
3. *Carillon*, by Vierne
4. *Trio Sonata in G*, by Bach
5. *Toccata, "Thou Art the Rock"* by Mulet

There is no rule in music which does not have its exceptions. I have wandered from the above program often enough to realize that it is not to be considered fixed. No rigid pattern should be established for church services. But it has been found so generally good that it is passed on in the hope that it may help other organists to achieve a sound philosophy of service building.

Interesting Organ Lore

By Mildred Martin

In the loft above the altar, in the chapel of Fredericksburg, twenty miles north of Copenhagen and once celebrated of the castles of the Danish Kings, is an organ which was built in 1612 by E. Compenius, from designs by M. Praetorius. This interesting old organ has twenty-seven speaking stops—nine to each of the two manuals and to the pedals. It was installed in 1616, as a present of King Christian IV, at the celebration of his fiftieth wedding anniversary.

The organ was used for many years in the chapel and was then removed to the "knight's hall for the entertainment of the court." Later it was returned to the chapel and forgotten until 1864 when it was used during the building of the new and large organ of the chapel. Although it had not been used for about seventy years, it is said to be in an excellent state of preservation.

What is said by some authorities to be the oldest pipe organ in the United States is located at Clyde, New York (forty-five miles north of Rochester) in an Episcopal Church. This organ was a gift to an Episcopal church in New York City by a member of the nobility of England. When the church in New York City purchased a new organ this one was given to another church, and many, many years later it was transferred to the church at Clyde.

Johann J. Froberger (?-1667), one of Frescobaldi's pupils, was organist to the Emperor of Austria.

Dietrich Buxtehude (1609 or 1631-1707), a native of Denmark, was known throughout Europe because "the musical vespers he conducted his church in Lubeck."

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ORGAN AND CHOIR QUESTIONS

Answered by
HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Several young people of our church are attempting to organize a choir. Will you please tell us how many of each voice should be included in a group of twenty? Few of us know anything about music. Do you not think it is essential that each person learn this before we try to sing? Will you please give us the names of some books or selections suitable for our starting? One of our young men is attempting to direct us. Do you think we should have an experienced director for the first several meetings?—D. E. T.

A. The comparative number of voices for parts for your choir will depend on the strength of individual voices. We suggest the following—which can be varied according to requirements: seven sopranos—four altos—four tenors—five basses. It would probably be advisable to teach the choir sight singing and rudiments of music as a part of each rehearsal. We suggest investigation of the following books: "Anthem Devotion"; "Anthem Repertoire"; "Anthem Treasury"; each containing twenty to twenty-four anthems, suitable for volunteer choirs. They cost thirty-five cents each, or three dollars per dozen. An experienced director might be of value to your organization, if he is engaged for a period long enough for his ideas to be absorbed by your young permanent director.

Q. Enclosed find specifications of an organ on which I am working with a pupil. Can you give me any information or suggestions in connection with this instrument? There is no 4' or 16' coupler, nor separate pedal stops.—E. B. G.

A. The specifications of the organ indicate that it is not a modern instrument. We might suggest an explanation to your pupil of the difference between 8' stops (normal pitch) and stops of 4' pitch (one octave higher) and so forth. The Oboe may be used as a solo stop (with or without Stopped Diapason or Keraulophone), with the Great Organ Dulciana as an accompanying stop. The Melodia on the Great organ might also be used as a solo stop, with Swell organ Keraulophone as an accompanying stop. You may be in error in thinking the instrument has no separate pedal stops, and suggest that you investigate to ascertain whether the 16' Sub Bass is not a separate pedal stop. The Great organ Open Diapason, Octave, Twelfth and Fifteenth combined should produce a Diapason ensemble of bright character. You might investigate the book "The Organ" by Stainer-Kraft.

Q. Our church organ is a one manual, pedal pipe organ, having the Gamba, Diapason, Violino and Lieblich Gedackt stops. Which combinations are best for choir singing, and which are best for Voluntaries?—I. G.

A. The combinations to be used for choir singing and voluntaries will depend on the amount of tone desired, character of passage to be played, and so forth. We presume your Violino is a 4' stop, speaking one octave higher than normal (8' pitch). The other stops are probably 8' pitch, the Diapason being "organ" tone, the Gamba of the string family and the Lieblich Gedackt of the unimitative Flute family.

Q. Will you please quote me as many high authorities as you can against the use of Chimes (tubular) in a Lutheran Church organ? I have won the battle against the — and now it's tubular chimes and a tremolo. I insist that artistic organ music requires neither chimes or tremolo.—E. R. M.

A. While we cannot quote particular authorities, chimes should be used as sparingly as good taste indicates. We feel that your statement that artistic organ music requires neither chimes or tremolo is rather extreme in character, as both chimes and tremolo have their legitimate place when judiciously used.

Q. Sometime ago I made inquiry in reference to two manual reed organs. You sent the names of two parties. If you still have these addresses will you please send them, together with any others who might have such an organ (used) for sale. What are the addresses of the Organ Magazines?—D. S.

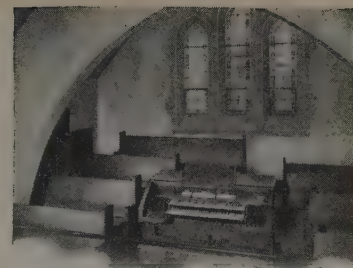
A. We are sending you information in reference to reed organs by mail. For Organ magazines we suggest "The Diapason," Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago, Illinois; and "The American Organist," Box 467 Richard Station, Staten Island, New York.

Q. Will you please tell me the best time to tune a piano or pipe organ during the fall season? Is it better to do it in September, or is it better to wait until a little later when the heating plant is in operation and there is a more even temperature?—O. W. F.

A. We advise having tuning of pipe organ or piano done when more even temperature is available by the use of heat.

Q. Would like your advice on the following: at the present time I have an old — organ with specification enclosed. An organ builder has suggested unification of the instrument, with "set up" as enclosed, including electrification. Would a unified organ (whose speaking action I understand is much faster than a straight organ) placed about sixty feet from the choir, speak in unison with the choir, or would there be a noticeable lapse of time between the playing and the tone reaching the choir?—L. W. G.

A. Generally an organ that is unified is more flexible than one with the same number of pipes, but not unified. However, in the instance you mention there are certain features that you should consider. First, whether the present 4' Flute in the Swell organ is of the Harmonic type—in which case it might be well to retain it. Second, your present specification includes an individual Octave stop on the Great organ, and an individual Octave is preferable to one obtained by unification. We see no necessity, in an organ of this size, for three 16' manual stops, and suggest the omission of the so-called Open Horn 16' from the Great Organ and Tenor C Violin Diapason 16' from the Swell organ—both being unified from other stops. Since the Synthetic Oboe is available through the use of the Salicional and Nazard, these two stops can be set on a piston (if any are included) and thus, with the omission of the 16' Open Horn and 16' Violin Diapason, you might secure some other stop from the builder instead. Since your unified Flute in the Swell organ is being used for a 2' stop, we suggest that you have a Twelfth and Fifteenth in the Great organ as a Violin Diapason or Dulciana extension, instead of the Piccolo derived from the Melodia. Your old Swell organ 4' Flute might be included as a stop in the Great organ, if the builder finds it suitable, in place of the Flute 4' derived from the Melodia. Since the present instrument is probably equipped with a Pedal Bourdon, we suggest securing an additional softer Bourdon for that department, by borrowing the Swell Bourdon to the Pedal. We would also prefer the instrument to include Great to Pedal, Swell to Pedal and Swell to Great couplers; otherwise "full organ" is not available on either manual, and some of the manual stops will be missing in the pedal department. We doubt whether the organ, being placed sixty feet from the Choir will prove to be satisfactory. Even though the action might be entirely responsive, the time element of sound between the organ and the Choir and console is worth considering. We suggest also that the entire instrument be new, with the exception of the old pipes, and perhaps, the present case.



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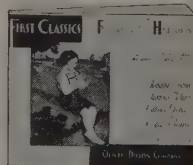
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Stradivari, the Master, the Man

(Continued from Page 385)

married again—a marriage almost as sudden and seemingly as strange as the first, and just as surprisingly successful. He was forty-nine, at the time, and his second wife, Antonia Zambelli, was nearly twenty years younger. This second marriage was consummated on the twenty-fourth of August, as Stradivari was particularly fond of midsummer weddings. Five children came of this union; namely, Francesca, who died at the age of twenty; Giovanni B. Giuseppe, who died in infancy; Giovanni B. Martino, who died in the twenties; Giuseppe, who devoted his life to the priesthood; and Paolo, the only child of Stradivari who had children, and through whom the representatives of the family trace their descent. Of Stradivari's eleven children, none achieved any particular distinction.

By this time Stradivari's name was known to all the artistic world of his day. Kings and princes sent to his modest home for violins. Though he worked incessantly, he had more orders than he could fill. But he always took pains to see that what he essayed to do should be properly finished, irrespective, even, of the haste of all the crowned heads in the universe.

Stradivari's best work was done in his later years. At the age that other men were accustomed to retire from an active life, and enjoy, serenely and leisurely their sunset years, Stradivari was busy in his workshop—a little bent with age, perhaps, and his eyesight slightly dimmed, but radiating his characteristic cheerfulness and felicity—producing those instruments that have been the marvel of the ages. The culminating period of his work was 1714. In that year the celebrated "Dolphin Strad", once the property of Alard, was made. In the instruments produced in his declining years, he placed his age, which is as much as to say, "See, I have made a violin at the age here stated!" There is, however, an indication of insufficiency of physical powers for carrying into execution the dictates of the mental faculties. For the intellect of this wonder of humanity remained unclouded to the last.

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The fine tone and lasting wear of Stradivari's instruments depend on the thoroughness with which the mechanical part of the work was executed. For it cannot be denied that in a good violin, as in a good watch, all the "works" must be made of perfect materials and be accurately put together. The secret of the magic tone quality of Stradivari's instruments is neither the thickness of the various parts, the great age of the

wood used in construction, nor the varnish. It is due to the fact that the instrument was created by the master. For, as it has been wisely said, "To copy a Stradivari successfully, the copyist must be a Stradivari himself."

And the violin is the only instrument which, since it was created as a "violin," has not been changed throughout its history. Since the time of the master, the models have changed scarcely at all. The work that has been done is merely a reproduction (less skillfully, of course) of what he did.

On March 3, 1737, Stradivari's second wife died. And nine months later, on the eighteenth of December, he followed her. On the nineteenth he was buried in the Chapel of the Rosary in the Church of San Domenico, directly in front of his home. He must have stood at the door of his workshop many evenings and watched the setting sun paint the Church windows with pink and purple and gold.

Years afterwards, when the citizens of Cremona began to appreciate his greatness, they fastened a tablet on the house which had been built on the site of his old home, saying:

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An Imperishable Name as a Master of his Craft."

Where they buried him there is no tomb to which passionate violin lovers may make pilgrimages to dream and meditate. But, remembering his warm kindness, his human simplicity and sunny disposition, it cannot be denied that his final resting place might well be a garden where children play all day, and the sun shines, and the birds sing.

Truly the instrument that he created and perfected is a magic, mystical thing. In the hands of him who loves it and knows it best, it seems to take unto itself a soul—a something more than wood and wax and glue and varnish and strings. It breathes and whispers. It carries in its own voice the hope, the joy, and the love of the human in whose hands it rests.

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VIOLIN QUESTIONS

Answered by
ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Early Violinists and Vibrato

S. S. 1.—The vibrato was developed quite early; in fact, as soon as violin playing began to take on a really artistic nature. 2.—Yes, Paganini, the great master of violin playing, used the vibrato with much success; also other famous early violinists.

Ole Bull's Violin

S. I. 1.—I cannot tell you the present owner of the Da Salo violin, used in his concert work by the famous Norwegian violinist, Ole Bull, in the United States. Perhaps it is in some public or private museum in this country. You might write to the New York Museum, in New York City; the Field Museum, in Chicago; Lyon and Healy, violin collectors in Chicago; Rudolph Wurlitzer Co., collectors of violins, in New York City and Chicago. Possibly an Etude subscriber might supply the information.

Gasparo Da Salo is called the creator of the modern violin. He made violins in Brescia from 1550 to 1612. There are a number of his violins left to us. His instruments are large in size and have very large f holes. The varnish is of a deep yellow or dark brown of fine quality. His full name was Gasparo Da Bertolotti. 2. I do not know the American made violins by Jos. E. Winner. They may be excellent instruments for that last.

Preparing for Orchestral Work

L. E. L.—When a violinist applies for a position in a prominent symphony orchestra, the director and concertmaster of the orchestra give him a thorough examination to ascertain his fitness for the position. They do not ask him if he is a high school graduate, or in what music schools he has studied. They give him symphony parts to play, usually at sight. His ability to read and play these parts, determines the matter. If he cannot read and play difficult symphony parts, he does not get the job. Previous study with famous violinists, or at well known conservatories helps, of course, but it is his ability to read difficult music at sight, and to comprehend complicated symphony parts, which will help him to obtain a position in a leading symphony orchestra. He must have a perfect technic, fine tone, and a full mental grasp and knowledge of the leading works of ancient and modern symphony music. To obtain your ambition for a position as a symphony violinist, I would advise you to study in a leading music school or conservatory, where you could have the advantage of lessons with a first rate teacher; study in the conservatory orchestra class, and where you could play in a string quartet, and make a thorough study of Theory and Composition. Hear all the concerts you can, and get a "many sided musical experience," which a great composer has spoken of as the foundation for all musical excellence.

Concerning A-440

V. P.—The National Tuner's Association uses the A of 440 vibrations, called the "Universal Pitch." The violin tuners giving the four tones of the strings of the violin, G, D, A, E, should have the A tuned to the pitch 440, but it is sometimes difficult to find any which are absolutely accurate. Some are tuned half a tone too high, and all sorts of variations above and below the correct pitch. I would advise you to write to a number of large music houses asking them if they have tuners which they will guarantee to sound the pitch 440. Professional violinists do not bother with these tuners. When they play with the piano or organ, they tune to the A of the instruments used. When they play with the orchestra, they tune to the A of the oboe of the orchestra. If you have a good ear, you will naturally tune your violin in perfect fifths. If you have a good violin teacher in your city, go to him, and present your problem, even if you can take only one or two lessons. As you have your piano tuned to the A-440, you can get the pitch from the piano, and then always keep your violin tuned to that pitch.

Violins by Rauch

A. D.—There were several violin makers named Rauch, who were located in Breslau. They had only moderate ability, but occasionally they turned out instruments with a fair tone. The label of Thomas Rauch, in whom you are especially interested is as follows: "Thomas Rauch, Lauten and Geigen Macher in Breslau, Anno 17—." The year in which this especial violin was made was 1739; I should pronounce these violins of only moderate quality.

Advice to a Singer

J. D.—The articles on the violin and violin playing in The Etude, are under my editorship, while the articles on singing are in a different department. I am sorry not to be able to assist you in obtaining a position as a singer. All the large cities, especially New York, have agencies which assist musicians in obtaining positions in their respective branches. Some of these might help you. As you are familiar with New York, you might first try the agencies there. You can get the addresses from the city directory, the telephone directory, and the music stores. You might also call on the theatrical agencies, who of course use a large number of singers.

For a Sore Chin

E. L. A.—Scarcely any question is asked more frequently, of the Violin Question and Answer Department of The Etude, than what to do with a sore chin and neck, caused by violin playing. A Canadian correspondent comments as follows, advising P. D. in a former issue, of several remedies for the trouble. "Does P. D. shave too close? The pressure of the chin forces the stubs of the beard below the skin, and a painful rash will result. Does he use a chin-rest, or perhaps none at all? There is a chin-rest having the upper surface of sponge rubber, and constructed so as not to touch the table of the violin and muffle the tone. It is very comfortable, and I have used one many years (price about \$1.50).

"Does he use a shoulder pad? This helps relieve the pressure required to hold the violin, and assists bowing by slightly tilting the violin; the hand does not have to be raised so high by several inches.

"Is he striving to produce tone and effect, and while doing so, unconsciously 'biting' the chin against the violin—a common failing? Should this be true, let him ease the chin pressure to a minimum, and produce tone by firmer bow strokes, avoiding harsh and unpleasant results.

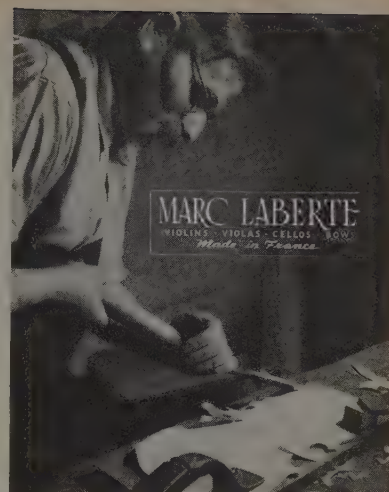
"It is possible that 'dirt' may cause his trouble. Sweat and dirt gather on the spot where the chin rests, to dry in a film. Under a microscope it will resemble a plowed field. A damp cloth, rubbed with a mild soap will remove this dirt. It will do the violin no harm to wipe it with a damp cloth all over, taking care not to have it actually wet, and drying off immediately."

My own Maggini has been so cleaned hundreds of times, and the tone is still ravishing, after forty-five years of this treatment.

The Panormo Family

R. J. R.—Vincenzo Panormo, violin maker, Paris (also Sicily and Ireland), 1740-1780, belonged to a family of makers, of which the last member died in 1892, in Brighton, England. He appears to have been a restless genius, and, in accordance with his life, so also is his work. Some of his instruments resemble Cremona master violins, and others look as if made by a poor hand. His favorite model was the Stradivari. His sons, Joseph, George, Louis and Edward were also violin makers.

These violins have sold as high as \$1,800 each, when genuine, and in a good state of preservation. I cannot say whether your violin is genuine or not, without seeing it, and making a thorough examination. You would have to send the violin to an expert in one of the large cities, for an estimate of its value.



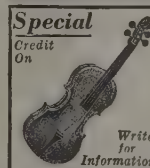
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Toscanini, Man and Legend

(Continued from Page 373)

orchestras and occasionally in a café. As soon as he had his diploma, he joined a touring opera company and landed in Brazil when he was nineteen. In Rio de Janeiro the conductor dropped out just before a performance of "Aida." It seemed that the show would have to be called off. Someone suggested that little Arturo, who sat among the violoncellos and studied scores incessantly, might do. Toscanini directed a rattling good performance—entirely from memory. He was retained as conductor, even upon the company's return to Italy.

At home he knocked around in small theaters in the provinces. Wherever he worked, he gained admirers; and, when thirty-one, he became conductor of La Scala, which many an older man would have accepted as a fitting climax to a career. He came to the Metropolitan Opera House in 1908 and remained until 1915. Then in 1926 he took over the New York Philharmonic Orchestra for eleven seasons. He returned to America in 1937, for the NBC Symphony Orchestra, organized for him at a cost of hundreds of thousands of dollars.

While still in school, Arturo fell in love with Ida de Martini, a singer. They married and have had four children. One died very young. The other three, married and thriving, are Walter, Wally and Wanda—all named after characters in operas by Catalani, who was Toscanini's friend and counselor.

Thunder and Sunshine

There has been too much exaggeration of Toscanini's rough treatment of other musicians. It is true that he cannot endure stupidity. It, however, is also true that he does not force his ideas on musicians whose capacities he respects. When Gregor Piatigorsky, Russian virtuoso violoncellist, came to the first rehearsal of a new concerto, Toscanini showed him the score in which he had marked all the fingerings. Piatigorsky was dismayed. He hesitated, then finally asked cautiously whether Toscanini would mind if he used his own fingerings. "Why no, my boy," he said; "use any you like. I worked these out to amuse myself. You see, I used to be a violoncellist."

The men who play under his baton forgive his exhausting demands and his tantrums, and like him. On Toscanini's seventy-second birthday, last year, Artur Rodzinski was rehearsing the NBC orchestra. In the middle of the session the concertmaster brought in a telephone and placed it on the podium.

"Gentlemen," he said, "if Mr. Rodzinski will pardon us for a few moments, I would like to suggest that we call up Mr. Toscanini and all play *Happy Birthday!* for him."

It was like asking the members of the French Academy to stand up and recite *Little Bo Peep*. But the musicians decided to do it. First they had to practice the number. Playing even *Happy Birthday* for the boss, without meticulous regard for perfection, would have been suicide. As soon as they felt up to it, Mr. Steinberg got the *maestro* on the phone. Then the great symphony orchestra of a hundred men played a chorus, sang a chorus, "Happy Birthday, dear Maestro, Happy Birthday to you." Their dignity suffered, but it was fun and came from the heart. Toscanini was amused, but deeply touched.

No Silver Toned Tenor

Sometimes Toscanini feels his baton is inadequate. And very unfortunate this is, too; for at such moments he tries to help the orchestra along by singing with it. He shrieks the melody in an awful falsetto voice. He always tries to sing in the octave of the instrument playing the lead, be it a peep from the piccolo or the mellow baritone of the violoncello.

He seems completely unaware of this habit. Once, in Salzburg, during a tense dress rehearsal, his own voice howled out above the instruments. Suddenly amazement crossed his face. He rapped on the desk, halted the orchestra, and in tragic tones demanded, "For the love of God, who is singing here? Whoever it is will please shut up!"

Toscanini's simplicity sometimes seems almost like naïveté. He was taken one Saturday evening to New York's widely ballyhooed International Casino. The place was jammed. Toscanini's table was on the edge of the dance floor. He sat there enraptured, watching the entertainers, drinking in the excitement. "Marvelous! marvelous!" the *maestro* exclaimed, and then in a confidential whisper, "Tell me, how did you find out about this place?"

Perennial Juvenescence

Toscanini seems to have discovered the fountain of youth. He does not, save in rare moments of despair or fatigue, regard himself as a septuagenarian. A friend started to leave a large party at midnight.

Toscanini demanded, "Where are you going?"

"Home," was the response.

"Wait a little while," Toscanini protested; "soon the old people will go and we'll have fun."

And he means fun. He is inordinately fond of practical jokes, and does not mind being their victim. For a dinner party to Toscanini at a friend's home, a young woman rigged herself out as a slatternly maid. She bunched her hair in repellent fashion, blackened her teeth, and lined her face. During the meal, the pseudo-maid gave the near-sighted *maestro* the works. She nudged him, swung her hips at him,

stuck the meat under his nose, and brushed his chin with the ice cream. The hag of a waitress was riling him, in the phase of Damon Runyon, more than somewhat. Finally the girl plopped into the *maestro's* lap. He sputtered, seemed about to explode, when she disclosed her identity. Toscanini chuckled over the jest for days. Months later he went about telling the story with enormous gusto, giving a detailed and flavorful account of the young vixen's behavior.

His notion of relaxing is to turn on the radio and listen to the flow of programs. He takes in stride opera, symphonies, jazz, balladry. He admires especially Phil Spitalny's girl orchestra. Whether he likes or detests what he hears over the radio, he keeps on listening and talks back at the machine. He will bawl out a bad performance, revile a conductor, sputter at a tenor. Once he tuned in on the middle of a symphony. "Not bad," he observed to the people in the room. "That fellow has a feeling for tempo. The phrasing is good." When it ended, the announcer said, "You have been listening to a recording of the 'Pastoral Symphony' conducted by Arturo Toscanini." The *maestro* snapped off the radio ferociously and gave it a swift kick as he stormed out of the room, chagrined not to have recognized his own reading.

And Tender Hearted, Too

Toscanini seems a creature of impulse. But when he behaves impetuously, he rarely does so for petty reasons. More often than not, his troubles have arisen out of his refusal to compromise where a question of artistic conscience is involved. Perhaps his quick judgments and decisions are not impulsive, but manifestations of undeviating courage. Once for five long years Toscanini did not work at all. He had had a dispute with La Scala Opera in Milan and quit suddenly. He came home saying that he would not conduct there again; if necessary, he would make a living by playing the violoncello; and he actually got out his old instrument. During this period of inactivity his savings were being used up. Yet with his funds running low, with luxuries ruled out, he heard that La Scala was in difficulties. He promptly made an anonymous gift of one hundred thousand lire. There is a plaque on the opera house commemorating the gift from the nameless donor. To this day the Italian public has not been told who the generous friend was.

At bottom, Toscanini is profoundly idealistic, in his music as in the other activities of life. Only an idealist would so consistently devote himself to discovering what the composer tried to say. Toscanini has never used music to aggrandize himself. He pursues his work of recreation with the

self-effacement of a votary. He approaches the task not as an honor that he confers on the composer or public, but as an incomparable privilege.

At a rehearsal, he tried time and again to get the effect he wanted from a trumpet. Failing, he worked into one of his rages, in which he humiliated the luckless trumpeter. Afterward, the concertmaster and other players approached the *maestro* and protested. The man was competent, they reminded the conductor, a veteran, a musician of integrity and character.

"You are right. I am much to blame. I am sorry, and I will apologize," said the remorseful Toscanini.

Sure enough, at the next rehearsal, he apologized abjectly to the trumpeter, in front of the ensemble. But as he talked, the memory of the unsatisfied musical ideal rose again and overwhelmed him. His rage rose once more.

"The trouble is," he cried, "God tells me how He wants this music played, and you—you get in His way!"

A man who has that feeling of his mission will not truckle with time servers in music or in affairs of state. Such an idealist, in a world of dictators and realpolitik, seems to behave like a legendary character. But take it from those who know him best, who love him, not only for his masterly art but also for his human bearishness and sunniness, Toscanini is a more than legend; he is a man among men.

The Road to Glory

(Continued from Page 366)

the foot of the stairs she accepted them, to his satisfaction.

Four little girls in white dresses were *Pilgrims of Joy*. The *Devil* did his best to entice them with a mechanical toy, but they held steadfastly to their path, much to his disappointment, as they sang *Get On Board*. In *My Heart* was sung by the *Pilgrim of Love*, who was followed by a *Mother's Girl*. One of the *Saints* sang *Softly and Tenderly*; the *Girl* sang *Tell Mother I'll Be There*; and the spiritual was *Couldn't Hear Nobody Pray*. The last *Pilgrim* was a *Blind Girl*, who logically sang *Lead Kindly Light*; and naturally her sight was restored once she had entered "Heaven." The accompanying spiritual was *Blind Man Stood on the Way and Cried*.

Of course, no Spiritual is complete without *Swing Low, Sweet Chariot* and that was an appropriate finale. The audience felt they had heard and witnessed something they would not soon forget.

* * *

PLATO said: "Music is to the mind what air is to the body."

The Teaching of Brass Instruments

(Continued from Page 384)

nounce the syllable "tu", bearing in mind that the tip of the tongue should be behind the upper teeth, and a trifle more forward in the mouth than when pronouncing the syllable "tôô." The primary objective in establishing a correct method of articulation is to develop a clear and immediate attack in all registers without interfering with the breath technic.

Three technics—breath technic, lip technic, and finger technic—should be synchronized and developed simultaneously. Brass instruments do not present difficult problems insofar as finger technic is concerned, but only the studious, persevering, and really interested individual can perfect an accurate and dependable breath technic.

In training students of brass instruments, certain fixed ideas must be overcome—particularly the idea that high tones are more difficult to produce than the tones of the medium and low registers. This is not so, and we can impress the fact upon the student so long as we cultivate and use the proper methods of tone production, and so long as we realize that varying degrees of breath management are required to produce varying degrees of sounds and passages. Correct breath technic plus good lip technic will enable the performer to play one tone virtually as easily as another. Tight throats, unnecessary facial contortions, excessive pressure, all are brought about through lack of understanding and practice of proper breath and lip technic.

All of the difference between beautiful sound and ugly sound lies in the diligence with which the student and teacher seek control over those factors which give control. Bad results are the result of bad or partial control.

Tonal Quality

In the brasses we have two types of tonal quality to develop—the quality which is brilliant and powerful, such as that used in fanfares or other military effects, and the softer, restrained quality, whose refinement

blends and balances properly in music of a like nature. It is important for teacher and student to know that these tonal qualities can be used in proper places, and that the basis for these qualities is a matter of breath and lip management.

The opening and closing of the aperture have much to do with both the timbre and volume of tone produced. In playing *pianissimo*, the lips are partially closed, and when playing *forte*, the lips are more open. In making a *crescendo* the lips gradually open, and on *diminuendo* they gradually close. This is a simple action, yet is in constant need of explanation by the teacher and of practice by the student. Much of the faulty intonation and inferior tonal quality of our brasses is due to the failure to open and close the aperture in accordance with the dynamic level involved in a passage.

The tendency of the novice is to go sharp when playing *forte*—this is due to his failure to open the aperture sufficiently to compensate for the amount of wind passing through the lips. Likewise the tendency to flatness when playing *pianissimo*, because the aperture is too much open to compensate for the lack of wind. These tendencies must be overcome through study of sustained tones played with a gradual *crescendo* or *diminuendo*.

It can be seen that the teaching of brass instruments involves a lot more than allowing the young enthusiast to "toot his horn", and then trying to get him to "toot" it right. The wise teacher will put into play all of his experience and knowledge of physical needs, mental concepts, practical and general rules for technics of lip, breath and fingers; and he will so direct practice that the muscles involved are developed along lines that will automatically serve the performer correctly in the course of his musical career.

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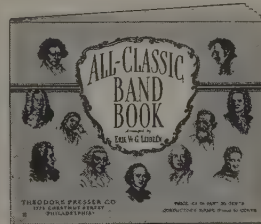
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- B♭ Bass Clarinet
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Pietro Deiro
As Told to Elvera Collins

HOW MANY accordionists are entirely satisfied with their progress? We hope there are not many, because satisfied players seldom become fine musicians.

It is interesting to question accordionists and to listen to what they believe are the reasons why they are not advancing as rapidly as they would like. Most of these reasons are easily recognized as weak excuses; and rarely is an accordionist heard to admit that he alone is responsible when his progress is slow.

A very common excuse offered by students is that they do not have an opportunity to study with a famous teacher. Perhaps they may be studying with an excellent local teacher who is capable and who takes a personal interest in them, but they merely skim through their lessons and dream of the great day when they can study with an artist.

Naturally, there is much to be gained by studying with an artist teacher; but the benefits from such study cannot be derived until the student has progressed to a point where he may be able to grasp the instruction given. Our observation has been that the majority of students who offer this excuse are those who are not prepared for advanced instruction and would be merely wasting time and money if they attempted to take it.

Artist Teacher. Yes; But Wait

Many of these students reside in small communities, and they think that if they could only go to New York, Chicago, Los Angeles, or some other large accordion center, they would be transformed from poor players to good ones without any extra effort on their part. They do not realize that artist teachers are no more magicians than their local teachers. Only hard work can produce results.

There are hundreds of fine accordion instructors in the smaller cities and towns throughout the United

States and Canada. Many of these have successfully passed the teachers' examinations of the American Accordionists' Association (A.A.A.) and have proven that they are qualified to teach. Quite a few of them devote their summer vacations to studying under accordion artists so that their playing will constantly improve and their teaching methods will be modern. They keep themselves informed of all the latest publications of accordion text books and music and their students naturally benefit.

Teachers of this type certainly deserve the respect and confidence of their students. However, no matter how excellent their instruction may be, students cannot progress unless they practice faithfully. A teacher has a very good reason for each thing he tells the student to do. Most teachers have in mind an outline of study to fit the individual needs of each pupil, although the details of the outline may not be revealed to the student. We therefore urge students to cooperate fully with their instructors, if they want to get the most out of their lessons.

The foregoing suggestions are based upon the presumption that the student has been able to locate a competent local accordion instructor. Unfortunately, there are some individuals masquerading under the title of accordion instructors although they have no knowledge of the instrument and could not play even a simple tune on it. Their unscrupulous methods would be immediately discernible to anyone with a knowledge of the accordion but the pathetic part is that unsuspecting parents often take their children to such teachers and then wonder why they never learn anything.

A very good example of such methods was brought out recently in the case of a young music student who had been studying for almost a year and had never had one lesson assigned from accordion music. His lessons consisted of a group of popular songs with the names of the chords pencilled under the melody. Not once during that time had he been taught scales or exercises, nor had he been told that there is such a thing as accordion music published. This would not have been quite so un-

(Continued on Page 423)

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The Truth About the Death of Tschaikowsky

(Continued from Page 369)

was extreme nervousness. When a young boy he would wake up at night in hysterical fits. As he grew older, and in maturer years, this nervousness showed itself in insomnia and in fits which he himself described as "slight strokes of paralysis." He would wake up suddenly as though somebody had struck him, trembling with incredible fear. Sometimes there were periods when these attacks returned every night, so that he hated to go to bed and for months slept in an armchair or on a couch. But the thing that made him suffer constantly, from the time he was thirty years old, was dyspepsia and continual heartburn. As a remedy against these he used sodium bicarbonate. When some of his friends recommended it to him for the first time, they told him to use a spoonful of soda in a glass of water. Peter Ilyich twisted the prescription around and put a spoonful of water in half a glass of soda. Despite the deplorable results of this first use of the remedy, from that day no one ever could visualize Tschaikowsky without a little jar of soda in his pocket. His appetite, nevertheless, was excellent and he had no care for what he ate.

An Amusing Incident

Peter Ilyich was famous for his absentmindedness. My uncle told of an incident that occurred one summer in St. Petersburg. Knowing my uncle to be very fond of music, Peter Ilyich invited him, together with his own two nephews, to the "Aquarium," a fashionable public garden in St. Petersburg, where a symphony orchestra was playing. On the program that night was a new composition by Tschaikowsky—his "Third Suite." Unfortunately the performance was very poor, and Tschaikowsky and his guests were extremely disappointed. But the great composer was not disheartened. "A good supper can make anyone happy," he said, and invited his friends to one of the best restaurants where an elaborate repast of excellent food and drink was consumed. Then the bill was presented and, to his great alarm, Tschaikowsky discovered that he had left his pocket-book at home and had no money at all except a few coins in change. Feeling very embarrassed, Tschaikowsky asked his nephews to help him out, but the young men happened to be as penniless as their uncle. Fortunately my uncle had money enough, and he was the "capitalist" of the evening. The next morning Peter Ilyich sent him a note which read, "I return herewith my debt and thank the healer not only of my body but also of my pocket."

Peter Ilyich was very ignorant and helpless regarding the simplest things of everyday life, and he did not improve with years. As an example of his helplessness in purchasing the most trifling of articles, a humorous incident is here retold, one that my father often related about Tschaikowsky. At that time the composer was the house guest of his brother in St. Petersburg. Being very fond of solitary walks, he decided to pass over the frozen Neva by the foot planks laid across the ice. After walking a good distance he became aware of a strong wind blowing and he knew he might easily catch a bad cold, which always affected his teeth and ears. Then he realized he had no cotton in his ears—a precaution he was usually careful to fulfill.

At once the question arose as to where he could get some cotton. It was too far to go home, and besides the cold would be already caught. No, he must buy some cotton. But where? Doubtless on the other side of the river. But in which shop? As long as he could not answer this question himself, he must find out from someone else. But whom should he ask? Any passerby would think he was crazy. Therefore, to disguise his ignorance, Peter Ilyich decided that the best thing to do would be to hasten to the first grocery store, purchase something, and then casually ask where he could buy some cotton. The grocery was on the other side of the river. He did not plan what he was going to buy at the grocery, so when the clerk asked him what he wanted Peter Ilyich was at a loss. Instead of buying some cigarettes, matches or any small article he could carry in his pocket, he impulsively asked for some apples. For the help the clerk was supposed to render him, Tschaikowsky was ready to give him his entire pocketbook; therefore, when he was asked how many apples, he answered, "A dozen."

"What kind?" asked the salesman. "The very best," said Tschaikowsky, emphatically.

Then, while the apples, the best and biggest, were put into a bag, he casually asked the clerk where he could buy some cotton.

To which the answer was, "In the store next door."

With a bag full of apples, and overjoyed that the problem had been solved so easily, Peter Ilyich entered the next shop.

"What do you wish," asked the clerk.

"Some cotton," replied Tschaikowsky.

"And how much?"

This question was quite unexpected and he was unprepared for it. He realized that it would be impossible to go into a store and ask for just enough cotton to put in his ears. But, how is cotton sold? In pounds? Tschaikowsky was perplexed. When he heard the clerk's voice suggesting a pound, in a rush of thankfulness

he cried, "Certainly, a pound!" A few minutes later from the depths of the store emerged a whole cloud of cotton behind which the clerk was lost. Needless to say, this cotton was used for many months in the house of Tschaikowsky's brother.

A Fatal Malady

On the 21st of October, 1893, when my uncle returned home at eight o'clock in the evening, he found the following note from Modest Tschaikowsky:

"Peter Ilyich is very sick. He vomits constantly and has numerous attacks of diarrhea. In God's name come and see what is the matter!"

My uncle rushed immediately to the sick composer. When he entered the small apartment of Modest Tschaikowsky, where the latter lived with his favorite nephew, Vladimir Davidoff, and where Peter Ilyich stayed during his visits to St. Petersburg, the composer was in bed. Despite the fact that attacks of his terrible disease were annoying him constantly, he greeted my uncle with words so typical of his kindness and concern for others.

"Poor doctor," he said. "You are such a lover of music and I am sure you were on your way to the opera. Tonight there is a performance of 'Tannhäuser.' And instead of that you had to come to the boring, bad Tschaikowsky who is ill of such an uninteresting sickness."

After my uncle heard the history of the case and examined Peter Ilyich, he realized that it was not an acute case of dyspepsia as Tschaikowsky himself and his relatives thought, but something much worse—Peter Ilyich was a victim of the cholera which at that time was spreading fast over St. Petersburg.

Although Tschaikowsky's mother had died of cholera and all his life he was fearful of this terrible illness, nevertheless he himself was greatly responsible for becoming one of its victims. The night Tschaikowsky fell ill, he had for supper a generous portion of one of his favorite dishes—rich spaghetti—which he washed down with a glass of unboiled water. Consuming of water direct from the faucet was strictly prohibited during the cholera epidemic. Next morning he felt the first fierce attack of the illness and, without consulting a doctor, took a laxative—a glass of bitter mineral water. Laxatives of this type are alkalized, and cholera germs propagate in alkali. After that he took another glass of unboiled water. Under such circumstances the best medical aid could not save his life.

When my uncle went into the next room and explained the seriousness of the case to Modest and his nephew, saying that he could not take complete responsibility for it upon his shoulders, nobody would believe him. But they had to believe. The most difficult task was to obtain

the consent of Peter Ilyich himself to call in a consultant. Finally convinced of the necessity for such action, Peter Ilyich requested that my father, whose medical authority was considered very high, be sent for.

I can remember the worried faces of my father and uncle and of both of father's assistants, Drs. Zander and Mamonoff, who were constantly at the bedside of the stricken man. And I also recall how my father wept when it was all over. I remember, too, the kindly man who came to our house, wearing a black Prince Albert, his hair and mustache just turning gray, and his voice so soft and gentle. This man cried bitterly and talked a long time with my father. He was Modest Tschaikowsky with whom our entire family was friendly. My friendship with him lasted until the moment of his death in 1916.

Recent Tuneful Films

(Continued from Page 375)

on the emotions, and the better likelihood of audience coöperation on the part of movie-goers who watch the entanglements of comedy, tragedy, melodrama, and farce, without even realizing that their ears are occupied with anything more than spoken dialogue. It is an interesting use of music, certainly, as a variety of dramatic-emotional handmaiden. At Columbia Studios alone, fourteen composers, song writers, lyricists, and arrangers, all have been busy streaking music through straight dramatic entertainment.

A Peep in the Workshop

Five of the fourteen melodists have been at work on the score for "The Doctor Takes A Wife", a comedy co-starring Loretta Young and Ray Milland, under the direction of Alexander Hall. There are no songs in the picture. Headed by Morris Stoloff, in charge of the studio's music department, the composers have been working on what they believe to be an improvement upon the usual atmospheric score. They call their work "musical portraiture." It consists of wholly original themes (in contrast to the more usual background snatches, taken from stock and the public domain) and serves as a tonal tightening up of the comedy's action. By way of an example, Mr. Stoloff, with the aid of Paul Mertz and Mario Silva, has composed a wedding march, to be introduced when Miss Young and Mr. Milland are first seen together. The theme serves as a *leit-motif* for the pair, and its repetitions recall them to mind even when they are not seen on the screen. A certain advantage is thought to lie in the use of original type themes, as against over-familiar ones. Were the Mendelssohn, or the "Lohengrin" wedding march used; the very famil-

arity of the music would immediately throw a marital coloring over the characters, robbing the romance of the suspense that the surprise engagements of this particular comedy needs to sustain. Thus, the director feels that a *leitmotif* is most useful when its significance is firmly knit into its own context, without give aways" of long association.

Moving to another of Columbia's recording stages, Frederick Hollander, Walter Jurman, and LeRoy Prinz prepared the score for "Too Many Husbands", the Wesley Ruggles comedy starring Jean Arthur, Fred MacMurray, and Melvyn Douglas. Mr. Jurman's special song, *Tyrolka*, is expected to join the song hit parade. The final production is of a type in which Columbia pioneered the use of music. "Blazing Six Shooters", a Western, starring Charles Starret, features the "Sons of The Pioneers", whose singing and playing of homely range songs is familiar to screen and radio audiences. The six Pioneers sing four songs and provide their own instrumental background.

Sol Lesser announces that Aaron Copland has been engaged to compose the musical score for the picture version of Thornton Wilder's play, "Our Town", released through United Artists. The film will star Martha Scott, Frank Craven, and William Holden. Mr. Copland composed the score for "Of Mice and Men." Relative to his new assignment, Mr. Copland has released the following statement:

"It provides an opportunity to express in the medium of music the very essence of American life, which Mr. Wilder caught so successfully in his play. Any composer would be proud to accept such an assignment; and I am particularly happy to be given this chance to write the score for what I consider a great work of art."

Your Community Should Have a Public Music Library

(Continued from Page 368)

New York showed itself as becoming the music center of the world. There always had been music collections, and reference reading rooms; but the time then seemed ripe to give new and special attention to the circulation of music.

In building our earliest collections, we realized that the average music lover in the metropolitan area would already have access to the standard classics. Therefore, we tried the experiment of stocking our shelves with a liberal supply of contemporary music, which was much under discussion at that time, and too expensive for the average layman to buy for himself. The experiment bore immediate fruit. And in this connection I may say that, contrary to the gen-

eral belief, the great proportion of our readers are not the students, but interested music lovers, who wish to read music and learn about it for their own pleasure and development. Later on, collections of older works were added until we gradually grew into the position of being able to distribute a fairly complete library of vocal, instrumental, orchestral, operatic, and chamber music literature.

I do not recommend this "building backward" arrangement for general use. The time and place of our organizing made it expedient for us, but the smaller city would do better to build in the normal way. Let the experiments wait until the library itself is no longer an experiment. I have no hesitation whatever in saying that the public music library is perhaps the best agency for bringing music closer to the lives of our citizens. Music library training is equally important to the musician who seeks new outlets, and to the librarian who wishes to specialize in music. The coming years should see great progress in the development of a music conscious nation, through the growth of competently administered music libraries.

Master Lesson Upon "Canzonetta"

(Continued from Page 409)

gins as in the introduction, and after eight measures there appear delicate hints of the first solo theme of the last movement. This, of course, in slow tempo. These hints continue for sixteen measures, modulating from key to key and becoming slower and slower and softer and softer, until at the end of these measures—*Bang! Attacca subito* (attack at once)—the furious introduction of 52 measures leading to the D major theme of the last movement is at hand. Many soloists, however, do make a stop between the two movements; and various endings are used for this purpose. Some violinists use the eight measures in the original score and end in G minor by changing the E-flat in the bass to G, with a G minor chord in the treble. This chord is held over for a full measure, making a nine measure concluding phrase, which is not quite so honest, but nevertheless in the frame of the work and more effective from the virtuoso viewpoint.

With either one of these endings the *Canzonetta*, played with piano accompaniment, provides a charming recital number, and can be used where the playing of the whole concerto would be impossible. This is especially true in communities where there is no orchestra.

* * * * *

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FRETTED INSTRUMENTS

Julio Martinez Oyanguren

By

George C. Krick

QUITE OFTEN this department has received letters from young guitar students wanting to know if the classic guitar holds out promise for a successful career in radio or on the concert stage. We believe that nothing could serve as a better answer than to submit a biography of one who is proving by his radio and concert appearances that the guitar in the hands of an artist is the equal of any other instrument, and that it offers a lucrative future to those possessing an abundance of musical talent and a willingness to study and work hard for a number of years.

The name of the artist, whom we have selected as an example, is none other than Julio Martinez Oyanguren, a native of Uruguay, now residing in New York, who, during the past year, through his weekly broadcasts over the Red Network of the National Broadcasting Company, has put the classic guitar "on the map", so to speak. Through his programs, millions of listeners throughout the United States and Canada have become aware of the fact that the guitar is an instrument worthy of serious study and capable of interpreting all types of music from the classical compositions of Bach and Mozart to those of the modern composers.

Born in Durazno, Uruguay, thirty-five years ago, Julio Martinez Oyanguren commenced the study of guitar under the guidance of Professor Alfredo Hargain, organist at the Durazno Cathedral, who, like many of the professional musicians of South America, is also a fine guitarist. With the same teacher he studied harmony, counterpoint and composition. His progress on the guitar was so rapid that at eleven years of age he was able to give, in Montevideo, the capital of Uruguay, a complete recital of guitar music. Later he entered the State University and after graduation passed on to the Naval Academy, where he spent six years to become a lieutenant in the Uruguayan Navy. Two years of sea duty brought him to Europe and other countries, where, during his leisure time, he had opportunities to contact many of the well known guitarists. In spite of his many and various

official duties, Oyanguren managed to devote many hours to his favorite instrument, the guitar; and, upon his return to his native country, he gave a recital in Montevideo, which proved a great artistic success. Then and there he decided to make music and the guitar his life work. After having gained permission from the government to resign from the navy, he toured the principal cities of South America for several years, where his appearance in recitals was greeted with unbounded enthusiasm, and from then on he has been known as the greatest exponent of guitar playing in the southern hemisphere.



Julio Martinez Oyanguren

New York Début

Looking for more worlds to conquer he came to New York in 1930, and, on October first of that year, gave a recital in Town Hall, which established him at once as an artist of the first order. Since that time Oyanguren's name has become quite familiar with all lovers of the guitar. As already mentioned, he is now under contract with the National Broadcasting Company to play fifteen minute programs on Sunday at 12:15 P.M. over WEA and the Red Network including Canadian stations. He has appeared as guest artist on the programs of Paul Whiteman, Rudy Vallee, Kate Smith, the Magic Key hour and others. He has given a number of guitar recitals in colleges and universities and has become a favorite with the young students. After his last concert at Columbia University a reception was held in his honor, and he was presented with a guitar made especially for him by the famous Luthier, Phillip Interdonatti, of the "Instituto de la Espanas." About a year ago he was invited to give a recital at the White House in Washington, before a distinguished gathering, and he prizes quite highly a



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autographed portrait of the President and Mrs. Roosevelt, presented to him on that occasion. He appeared several times as guitar soloist with the General Electric Orchestra in Schenectady, with the N.B.C. Salon Orchestra, and the "Orchestrette Classique," a symphonic organization directed by Frederique Petrides. He also played the guitar part in the "Quartet for Flute, Guitar, Viola and Violoncello," by Schubert, when it had its first New York performance.

He has recorded a number of classical compositions and has just concluded a contract with the Columbia Phonograph Company to make recordings of about fifty master works for the guitar. He was the first to play a recital for television, through R.C.A. During the past year he has included more than two hundred and fifty different compositions in his programs, displaying not only great versatility but also showing the unlimited repertoire of the classic guitar.

Composer and Arranger

As a composer Mr. Oyanguren has enriched the guitar literature through many original compositions of decidedly Spanish flavor and a

goodly number of classical arrangements, together with the transcriptions of folk songs originating in South American countries.

The technic of Oyanguren shows his complete mastery of the instrument, his tone quality and phrasing are superb, and, whether he plays Scarlatti, Haydn, Bach, Mozart, or the modern Spanish music by Albeniz, Tarrega, Turina and Granados, he is always the artist and his interpretations are a delight to the listener. After his first recital, the New York critics were unanimous in their praise of his remarkable performance, and their reviews of the concert revealed such phrases as these: "Plays in the tradition of elegance and suavity"; "Senor Oyanguren gave constant evidence of an amazing virtuosity"; "He did magical things with the guitar."

We present this sketch of one of the contemporary masters of the guitar, not only because some of our readers asked us to tell them something about this artist, but also that it may serve as an inspiration to those of our younger students who are thinking of adopting the guitar as the instrument of their choice for a professional career.

Helps to Accordionists

(Continued from Page 419)

pardonable if the student had been an adult who merely wanted to learn a few songs for his amusement; but the student was a young boy who

a pianist, because the manner in which he strikes the keys will produce the accent, and he has the advantage also of a pedal for sustaining tones. The accordionist, however, must manipulate the bellows skillfully, if he wishes to play this introduction effectively.

We suggest that a few minutes of preliminary practice be devoted to the first note, to see if a clear accent can be produced on the C half note without accenting the grace note which precedes it. A quick and forceful jerk must be given the bellows immediately after the grace note has been played, and then the action must be so controlled that there is no draggy effect, because the second group of notes in the measure also must be accented while the C is still sounding.

The measures which follow are similar to the first measure. This particular arrangement of accented notes is not common in accordion music, so we advise accordionists to include the excerpt in their daily practice program until they have perfected it.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut St., Philadelphia, Pa.

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Radio Musical Events for Music Lovers

(Continued from Page 374)

interest primarily in singing, and these songs are written to be sung."

Although Waring was the first popular orchestra leader to make popular use of Glee Club singing, he failed to make the Glee Club at his own *alma mater*, Penn State. This snub to the great-grandson of the founder of the college, William G. Waring, resulted in his taking an interest in group singing, and the eventual formation of his singing band, which now contains some fifty-five musicians and singers.

Musical Appreciation via Radio

That musical appreciation is practical via radio is borne out by the wide response and acclaim given to NBC's five major music appreciation programs of this past year: Milestones in the "History of Music", with Dr. Howard Hanson of the Eastman School of Music as conductor and commentator; "Music for Young Listeners", directed by Mary Van Doren, under the auspices of Toledo Museum of Art; Rochester Civic Orchestra concerts, conducted by Guy Fraser Harrison; "Musical Americana" (the program we discussed at length last month); and lastly the NBC "Music Appreciation Hour", with Dr. Walter Damrosch as commentator and conductor.

Dr. Frank Black and the NBC String Symphony recently began a new series of chamber orchestra programs over the NBC-Blue network from 5:30 to 6 PM, EDST. Dr. Black can be always relied upon to play some unusual and infrequently heard music in his broadcasts, and we recommend them to the attention of our readers. The Perole String Quartet broadcasts are always rewarding ones to the chamber music fan. Of late this organization has been advantageously heard in a half hour recital over the Mutual Broadcasting System, from 12 noon, EDST.

Don Ameche with Claire Trevor began a new drama and variety program early in April, which seems to have found wide favor. Others who appear regularly in this program are Pat Friday, soloist; Victor Young and his orchestra; and the Six Hits and a Miss, a Swing group (Fridays 10 to 10:30 PM, EDST).

Most of the general or dramatic programs on the air require music in some form. Although on the air less than a year, the popular mystery series, "The Adventures of Ellery Queen", has proved to be one of the best program discoveries of the radio season and was selected recently as substitute for the "Screen Guild Theater" (Sundays—Columbia network, 7:30 to 8 PM, EDST). The programs will be heard through the summer. The mystery concerns a

gentleman detective, a young Manhattanite, son of Inspector Queen of the Homicide Squad, who has taken up scientific sleuthing as a hobby. The stories are generally well and convincingly told, and we believe the program has both youth and age appeal.

There is a new program with music which calls itself the "Sheep and Goats' Club"—heard over the Mutual network on Wednesdays, 8:00 to 8:30 PM, EDST—which is quite without parallel on the air. The "Sheep and the Goats" are Harlemites, from the colored section of New York City. They run the range of Harlem's duplex personality from the eye-rolling *hi-de-ho-ers* to the spiritual-singing psalm chanters. Therein lies its success. Again it is a blend of styles that creates a style. The "Sheep" are, of course, the good singers, the chanters and the River Jordan folk. They wear white carnations in their lapels. But their feelings are the friendliest for the "Goats", those mischievous advocates of more devious ways, boogie woogie dispensers and singers of blues, who flamboyantly wear red carnations. It is all in good fun, and should prove a lasting feature.

Lanny Ross, the popular young tenor, who sings memory songs especially for his own listeners, moved recently to an evening period on the Columbia network, 7:15 to 7:30 PM, EDST. With a larger orchestra, he is heard in old and new songs, ballads and the latest dance hits. Lanny's popularity recently brought him a contract to make Schirmer records exclusively.

Duo Pianists on the Air

June Lyon and Jerry Marlowe, duopianists heard over NBC networks from Chicago, first met during "A Century of Progress" Exposition, when June was accompanist for a girls' vocal trio and Jerry was performing at twin pianos with a male partner. Their respective "acts" broke up at about the same time during the summer of 1936, and they decided to tempt fortune together. They were so successful that they were signed by the National Broadcasting Company after their first tryout in December, 1936, and they have been playing over NBC ever since. The worst thing about piano team work, they agree, is practicing; and the worst thing about practicing is finding a room big enough for two pianos.

June, who was twenty-one the day before the election in 1936, and thus cast her first presidential vote in that election, has dark auburn hair, brown eyes, and a passion for all outdoor sports, especially fishing. A lifelong resident of Chicago, she attended private schools, the Chicago College of Music, and the Goodman Theater Dramatic School.

She takes a piano lesson every day, practices alone two hours and

rehearses with Jerry four more hours daily. Jerry was born March 4, 1913, and, like June, is a native Chicagoan. He attended the University of Chicago, where he distinguished himself in intramural track meets and as composer of the music for the campus Blackfriars musical comedy shows.

Al and Lee Reiser, duo-pianists heard over NBC Networks, entered the two-piano field as a result of the 1929 stock market crash. The two men are cousins, and in the early twenties worked in the dress business in New York City. Al owned four stores, doing over a million dollars' worth of business a year, and Lee owned a dress factory. Both lost everything they had in the crash.

Piano playing up to that time had been purely an avocation for the Reisers. Despondent, Al suggested that they form a two-piano team. They sat up all that night making five two-piano arrangements. A singer asked them to "audition" with him for a radio program, and three days later Al and Lee Reiser were on the air. Since that time they have been heard regularly on NBC programs. They now have their own orchestra and in addition are featured as soloists on the program.

The Music Lover's Bookshelf

(Continued from Page 377)

THE STORY OF "THE RING", IN COLOR

Four attractive books—I. "The Rhinegold"; II. "The Valkyrie"; III. "Siegfried"; IV. "The Twilight of the Gods"—have appeared with the authorization of the Metropolitan Opera Guild. Each book presents in forty pages the story of its respective music drama, with notation examples of the leading motives, and is accompanied by graphic pictures by Alexandre Serebriakoff (many in color) giving some idea of the leading scenes. These books are designed to present in compact form the highly imaginative legends of the Teutonic saga, in a way which removes the unnecessary dialogue which, with Wagner, is often painfully protracted. The stories are given with a fine clarity. The dramatic narrative is accompanied by quotations which make these very helpful books much more interesting than many of the prose "guides" we have read.

The set of four books is packaged in a handsome box and make an attractive addition to any musical library and also make a most attractive and inspiring present for the musical youth.

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"An Agreeable Succession of Sounds"

(Continued from Page 365)

beer glasses set on a table, Franklin had special glasses blown in the shape of hemispheres, with a hole in the middle, the largest glass nine inches in diameter and the smallest three. From them he chose thirty-seven, 'which are sufficient for three octaves with all the semitones,' and tuned them by grinding as it was needed, often trying the glass by a well-tuned harpsichord.' Then he mounted them on an iron spindle running through the holes in their centers, the largest glass at one end of the spindle and each next smaller one partly within the larger but not touching it. This spindle was laid horizontal in a long case on four legs, something like a harpsichord. The player, sitting before the instrument, revolved the spindle with a treadle like that on a spinning-wheel, and touched the edges of the moving glasses with his fingers. 'The advantages of this instrument are that its tones are incomparably sweet beyond those of any other; that they may be swelled and softened at pleasure by stronger or weaker pressures of the finger, and continued at any length; and that the instrument, being once well tuned, never again needs tuning. In honour of your musical language,' Franklin concluded his letter to Beccaria, 'I have borrowed from it the name of this instrument, calling it the armonica.' (Copyright 1938 by Carl Van Doren. Reprinted by permission of the Viking Press, Inc., New York City.)

The instruments were made in London and were offered for sale at forty guineas (value at usual rate of exchange, representing the shilling at \$.24, would be \$201.60); but there are no means at our disposal to estimate what this would mean at present values. The virtuoso upon this instrument was Marianne Davies. She toured Europe with it, and one of her pupils was Marie Antoinette, when she was a girl in Vienna. Mozart and Beethoven are known to have composed for the instrument, and it was apparently very popular until about 1800. Its discontinuance is said

to have been due to the effect that the exquisitely excruciating vibrations had upon the nerves of those who played the "armonica". There must have been large numbers of these instruments in existence, but we have no records of existing specimens other than those owned by the Victoria and Albert Museum in London, Princeton University, New Jersey, and the Metropolitan Museum in New York. The Princeton instrument is now on exhibition in the great museum of the Franklin Institute in Philadelphia, Pennsylvania.

Dr. Franklin had very definite ideas upon melody and harmony and expressed himself with his usual clearness. Here is a specimen of his criticism:

"The reason why Scotch tunes have lived so long and will probably live forever (if they escape being stifled in modern affected ornament) is merely this, that they are really compositions of melody and harmony united, or rather that their melody is harmony. I mean the simple tunes sung by a single voice. As this will appear paradoxical I must explain my meaning. In common acceptance, indeed, only an agreeable succession of sounds is called melody, and only the coexistence of agreeing sounds, harmony. But, since the memory is capable of retaining for some moments a perfect idea of the pitch of a past sound, so as to compare with it the pitch of a succeeding sound and judge truly of their agreement or disagreement, there may and does arise from thence a sense of harmony between the present and the past sounds, equally pleasing with that between two present sounds. . . .

"That we have a most perfect idea of a sound just past I might appeal to all acquainted with music, who know how easy it is to repeat a sound in the same pitch with one just heard. In tuning an instrument, a good ear can as easily determine that two strings are in unison by sounding them separately as by sounding them together; their disagreement is also as easily, I believe I may say

(Continued on Page 427)

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Alfred Arthur—B. Pittsburgh, Pa., Oct. 8, 1884; d. Lakewood, O., Nov. 20, 1918. Comp., choral cond., singer, tchr. From 1873-1902 cond., Cleveland Vocal Soc. Fdr., 1913, London Coll. of Mus.



Algernon Ashton—B. Durham, Eng., Dec. 9, 1859; d. London, Apr. 10, 1938. Comp., pianist. Studied at Leipzig Cons. From 1885-1910 prof. at R.C.M. From 1913, London Coll. of Mus.



Kurt Atterberg—B. Gothenburg, Sweden, Dec. 12, 1887. Comp., cond., electrical engineer. In 1928 won \$10,000 prize contest of Columbia Phonograph Co. Considered by some Sweden's foremost comp.



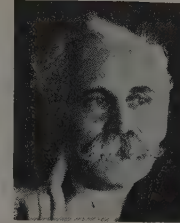
Georges Auric—B. Lodève, France, Feb. 15, 1899. Comp. Pupil of d'Indy at Paris Cons. His works, impressionistic in style, include a comedy, a ballet, a symphonic poem, and songs.



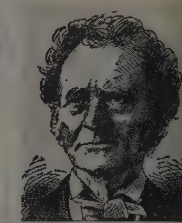
Florence Austral—B. Melbourne, Australia. Soprano. Studied at Melbourne Cons. and in London. Toured with British Nat'l Opera Co. U.S. debut, 1925. Soloist, 3 Cin. festivals. Many concert tours.



Carl Baermann—B. Munich, Ger., July 9, 1839; d. Newton, Mass., Jan. 17, 1913. Comp., pianist, tchr. In 1881 settled in Boston. His pupils included Mrs. Beach and Frederick S. Converse.



Eben H. Bailey—B. Ipswich, Mass. Comp., organist, tchr. Many years active in Boston. Some of his songs (*Will We Meet Again*, *Fleetfoot Days*, and *Life's Merry Morn*) very popular in their day.



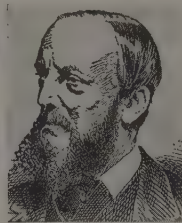
Benjamin Franklin Baker—B. Wenham, Mass., July 16, 1811; d. Boston, March 11, 1889. Comp., singer, teacher. Succeeded Mason as mus. tchr. Boston Public Schools. Vocal works.



Rose Bampton—B. Cleveland, O. Mezzosoprano. Pupil of Horatio Connell and Queens Mario at Curtis Inst. Sang in Phila. Grand Opera Co. Mem. of Metro. Opera Co. Soloist at many festivals.



Maia Bang—B. Tromsø, Norway, April 24, 1877; d. Jan. 3, 1940. Violin pedagog. For many years was assistant to Leopold Auer. Cond. classes for teachers. Wrote a widely used "Violin Method."



Henry Charles Banister—B. London, June 13, 1831; d. Streatham, Eng., Nov. 20, 1897. Comp., pianist. Studied at R. A. M.; later prof. there of harm. and comp. Wrote many mus. and literary works.



Samuel Barber—B. West Chester, Pa. Comp. Studied at Curtis Inst. of Mus., Phila., and in Rome and Vienna. Twice winner of Pulitzer Prize in music. His wks. played by leading orchs.



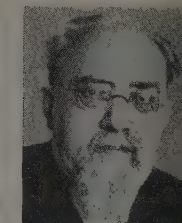
John Barbirolli—B. London, Dec. 2, 1899. Cond., violinist. Former cond. of leading orchs. in London. Also opera cond. in England. Since 1936 cond., N. Y. Philharmonic-Symphony Orch.



Howard Barlow—B. Plain City, O., May 1, 1892. Cond. Pupil in N. Y. of Cornelius Rybner. Mus. dir., Columbia Broadcasting System Symph. Orch. In 1940 became cond., Balt. Symph. Orch.



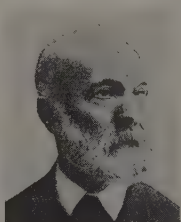
Béla Bartók—B. Hungary, Mar. 25, 1881. Comp. Pupil of László Erkel and Dohnányi. Was tchr. at R. Hungarian Mus. Acad., Budapest. A leading Hungarian comp. In U.S., 1940. Has wr. much.



Waldemar von Bausznern—B. Berlin, Nov. 29, 1866; d. Potsdam, Aug. 20, 1931. Comp., choral cond. Studied at R. Hochschule, Berlin. Was dir. of prom. mus. schools in Ger. Wrote ops. & other wks.



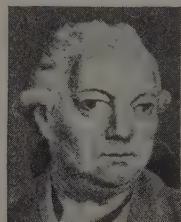
James Baxter—B. Palatine, N. Y., Nov. 28, 1819; d. Aug. 7, 1897. Comp., mus. publ., teacher. Estab. at Friendship, N. Y., Baxter U. of Mus. Wrote and published piano teaching material.



Antonio Bazzini—B. Brescia, Italy, March 11, 1818; d. Milan, Feb. 10, 1897. Comp., violinist. On Paganini's advice he went on concert tours, with great success. Was dir., Milan Cons. Many works.



Jean Becker—B. Mannheim, Ger., May 11, 1833; d. there Oct. 10, 1884. Violinist. Many successful concert tours. Fdr., in Florence, Italy of Florentine Quartet. Toured also with his three children.



Georg Benda—B. Jungbunzlau, Bohemia, June 30, 1722; d. Köstritz, Nov. 6, 1795. Comp. Chamber-musician at Berlin and Gotha. Active also in Hamburg, Vienna, and Köstritz. Many works.



Robert Russell Bennett—B. Kansas City, Mo., June 15, 1894. Comp., cond. Pupil of Carl Busch. Also coached with Nadia Boulanger. Works played by lead. orchs. Writes mus. spec. for radio produc.



Joseph Bentonelli—B. Sayre, Okla. Tenor. Studied with Oscar Saenger and Witherpoon. Sang with Chi. City Opera Co. In 1938 became mem. of Met. Op. Co. Debut as *Des Grieux* in "Manon."



Nicolai Berzowsky—B. Leningrad, May 17, 1900. Comp., cond., violinist. Since 1922 in Amer. Former violinist, N. Y. Philh. Symph. Orch. Mem., Coolidge Quar. Wks. played by lead. orchs. Res. N. Y.



Alban Berg—B. Vienna, Feb. 9, 1885. Comp. Student and ardent disciple of Schönberg. His opera, "Wozzeck," given American premiere by Phila. Grand Opera Co., in 1931. Active in Vienna.



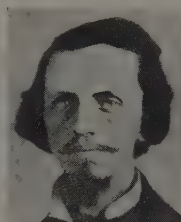
Franz Betz—B. Mayence, France, Mar. 19, 1835; d. Berlin, Aug. 11, 1900. Dram. baritone. From 1859-97 at R. Opera House, Berlin. Created *Hans Sachs* at Munich, 1868, and *Wotan* at Bayreuth, 1876.



Jussi Bjöerling—B. Sweden, Holland, Dec. 7, 1875. Pianist, disting. accompanist. Formed Dutch Trio, Berlin, 1901. Has toured with Ludwig Wüllner, Kreisler, Schumann-Heynk, and others.



Frank Black—B. Phila., Pa. Cond. Studied piano with Jeffery. Was pianist, arranger for Revelers Male Quartet. Has been guest cond., lead. publr., in 1738 assoc. organ. Chap. Royal. Wrote much church music.



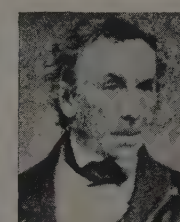
Armand Edward Blackmar—B. Bennington, Vt., May 30, 1829; d. New Orleans, Oct. 28, 1888. Comp., teacher, mus. publ. Was writer (also publr.) of many songs popular in the Civil War era.



James A. Bland—B. Flushing, L. I., Oct. 22, 1854; d. Phila., May 5, 1911. Comp. Dir. of a glee club in Wash., D. C. Wrote over 700 ballads, incl. the world known *Carry Me Back to Old Virginia*.



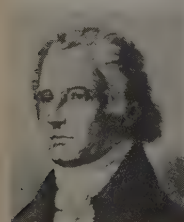
Leo Blech—B. Aachen, April 22, 1871. Comp., cond., pianist. Kapellm. at German theaters and opera houses. In 1926 became first Kapellm., B. Opera, Berlin. Operas and orch. works.



Theobald Böhm—B. Munich, Apr. 9, 1794; d. there, Nov. 25, 1861. Comp., flutist. Inventor of Böhm flute. His method of construction gives the flute accuracy in a wider range, with mellower tone.



Richard Bonelli—B. Port Byron, N. Y. Baritone. Sang with Aborn Opera Co.; Monte Carlo Opera; Chicago Civic Opera; and in 1931 joined Metro. Opera Co. Also frequent concert appearances.



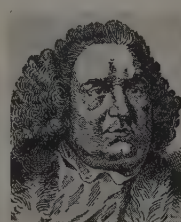
Dimitri Bortniansky—B. Gluchov, Ukraine, 1752; d. Petrograd, Oct. 7, 1825. Famous comp. of ch. mus. From 1779 dir. of Empress's Ch. Choir, later known as Imperial Chapel Choir. Many wks.



Coenraad Bos—B. Leyden, Holland, Dec. 7, 1875. Pianist, disting. accompanist. Formed Dutch Trio, Berlin, 1901. Has toured with Ludwig Wüllner, Kreisler, Schumann-Heynk, and others.



Nadia Boulanger—B. Paris. Composer, teacher, lecturer. Studied Paris Cons. Prof. at Ecole Normale, Paris; and at Amer. Cons., Fontainebleau. In 1939 guest cond., Phila. Orch.



William Boyce—B. London, Feb. 7, 1710; d. Kensington, Feb. 7, 1779. Comp., organist. Cond. of the Three Choirs festival. In 1738 assoc. organist, Chapel Royal. Wrote much church music.



John Braham—B. London, 1774; d. there Feb. 17, 1856. Comp., famous tenor. Debut, Covent Gar., 1787. His career was a long suc. of triumphs. Created *Hyon* in Weber's "Oberon", London, 1826.



Taylor Branson—B. Washington, D. C., July 31, 1881. Band leader. For over 41 yrs. mem. of U. S. Marine Band; since 1927, leader. Retired March, 1940. Has written several famous marches.



Robert Braun—B. Port Carbon, Pa., Feb. 18, 1886. Comp., cond., pianist, tchr. Studied at Sternberg Sch., Phila., and R. Cons., Leipzig. Fdr., dir., The Braun Schools of Music, Pottsville.



Walter Braunfels—B. Frankfurt, Dec. 19, 1882. Comp. Pupil of Leschetzky and L. Thuille. Active in Munich & Cologne. Has written operas, orch. works, songs, and piano pieces.

"An Agreeable Succession of Sounds"

(Continued from Page 425)

more easily and better, distinguished when sounded separately; for when sounded together, though you know by the beating that one is higher than the other, you cannot tell which it is. I have ascribed to memory the ability of comparing the pitch of a present tone with that of one past. But if there should be, as possibly there may be, something in the ear similar to what we find in the eye, that ability would not be entirely owing to memory. Possibly the vibrations given to the auditory nerves by a particular sound may actually continue some time after the cause of those vibrations is past, and the agreement

or disagreement of a subsequent sound become by comparison with them more discernible."

It should always be remembered of Franklin that, while in France and in England, which heaped deserved honors upon him for his inventions, his brilliant statesmanship and his scientific achievements, he was respected in Austria and Germany for his contribution to musical art. What a time the doctor would have with electrical instruments of today!

Many in this day long for more of what Franklin called "an agreeable succession of sounds" rather than a disagreeable succession of noises.

Beethoven, the Eccentric

(Continued from Page 372)

His factotum, Herr Schindler, tells us of a certain inn where we may find him; "but," he hastens to add, "please don't attempt to speak to him; it will only upset him, for he cannot hear a sound, you know."

We hasten to the inn; and, sure enough, our dear friend is there; but what a changed sight. He is growing old. Not in soul, to be sure; for there he is everlastingly young; but still he is growing old, and his face and whole demeanor show signs of approaching age. What is he doing? To all outward appearances, nothing; but even now his mind is probably far away in other worlds, drawing down sublime harmonies from the heavens. He sits and stares fixedly before him; after a time he rises, pays the waiter, from whom he has made no orders, and leaves.

For a time we do not see him again. Then, a few months before his death, we find him in the bosom of his sweet Mother Nature. He has gone to visit his brother Johann and sister-in-law Therese, in the little Danubian town of Gneixendorf. Early in the morning, we may find him in the dewy fields. He hastens along, waving his arms aloft, stamping his feet, and gesticulating like one possessed of a thousand demons; then he halts, scribbles down some notes in his little sketch book, and is gone again as if toward some future haven which he must reach before some catastrophe destroys him.

One day, while these strange things are happening in the woods of Gneixendorf, there are rumors about a terrible accident but lately occurred. It is whispered that a day or two ago a certain peasant was driving his oxen through the fields, and that they suddenly beheld a strange

sight which threw them into a panic and sent them running on a mad stampede. The cart was overturned and the peasant barely escaped being crushed to death. On hearing this frightful tale, we hasten away in great fear, with instant premonitions as to who the "strange sight" in the fields must have been.

When his last hours are at hand, we come to take a final look. He lodges in the *Schwartzpanierhaus* (the "House of the Black Spaniel"). To the very end he has his eccentricities, for Beethoven without his eccentricities would not be Beethoven. Night after night, until he can no longer sit up, he stations himself in a chair by the window, gazing out over the dark streets of his beloved Vienna. He sits in a regal bathrobe, he who had never given any attention to his appearance, defiantly awaiting *Der Erköning*. This scene of imposing dignity recalls to mind Beethoven's remark of earlier years, when, having been reprimanded for his apparent dislike of the gift of a king, he had replied, "I, too, am a king!"

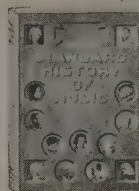
And like a king, his whims do not forsake him. On his deathbed, he calls for the Rhine wine, which, since his boyhood days, he has not forgotten. The wine is instantly sent for and delivered to his chamber. As a small glassful is put to his parched lips, he tries to sip it; but the effort is too strenuous, and he falls back, panting for breath. It is then that he murmurs his last authenticated utterance, "Pity, pity—too late!"

Thus died the Bacchus who, in his own words to Bettina Brentano, had "pressed out for mankind the delicious wine that intoxicates their souls."

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This fascinating survey of music, from its primitive beginnings up to ultra-modern movements, is based on the lecture courses of the author at Wellesley College. It is fully illustrated with maps, pictures of instruments, music of ancient times, portraits and musical examples.

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This original work on piano technic should be the prized possession of the ambitious student, not only for summertime activities, but for daily practice of its exercises throughout the year.

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1712 CHESTNUT STREET, PHILADELPHIA, PA.

The Junior Etude

Edited by
ELIZABETH A. GEST

A Letter to Czerny

By E. A. G.

DEAR CZERNY:

I guess you'll be surprised to get a letter from me; but I am writing to you because, believe it or not, I really like to practice your studies. Lots of my friends don't, but as for me, I really do. They sound perfectly great when my teacher plays them, because she makes them nice and smooth and fast, and she says I can do that before long. I can notice lots of improvement myself.

But I think the greatest thing about you is that you were a pupil of Beethoven. Imagine that! I wonder how you liked him, and if he was very strict? And did he give you lots of his own sonatas; and did he often play his own compositions for you? And then the next great thing is that when you became a well known teacher yourself you had Liszt for a pupil. Imagine that, too! Your life must have been one long string of thrills. And I wonder what kind of a pupil Liszt was when he was a boy? Did he do everything you told him, like counting out loud, and practicing thumbs under, and playing scales with the metronome? Maybe he did not have a metronome. I wish I didn't; but my aunt gave me one for Christmas last year, and did I groan when I saw it! But I'm used to it now and can play some of my scales with it set at one hundred in sixteenth notes, four notes to a beat. The scales in sixteenth notes, I mean, not the metronome, but I guess you understand all about that.

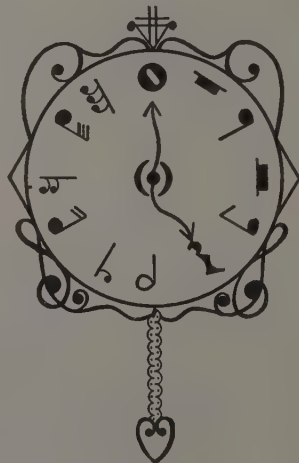
One thing I like about your studies is that they are so easy to memorize. My teacher says I do not have to memorize them, but I do it because I like to; and then the counting is never very hard either, and that helps.

And I read in my book about the

Sunday afternoon musicales you had for your pupils. I guess you had so many fine pupils you had to have lots of musicales. And I never heard of anybody writing so much music. Just imagine writing around a thousand opus numbers, and each one having several pieces in it. It takes me nearly all of a study period in school to write a scale and a few chords; but I suppose when you went to school the boys did not have so many athletics to take up their time, so you could learn to write music fast. My book says you lived from 1791 to 1857; but I think I like it better to be living now.

I'm surely glad you wrote some of those studies. I like the way they travel around the keyboard. I had better go now and practice my new one—it's the one with scales in the right hand and chords in the left. Remember it?

From your friend,
JUNIOR.



A Musical Clock

Mr. Thumling Remembers

By Hermia Harris Fraser

"Another flat!" cried Jerry Cooper, jumping off his bicycle. "Oh, dear! I wish I'd brought my bicycle kit. I always forget it."

Examining the sagging tire, the red-haired boy suddenly thought of what his teacher had said last week: "So you forgot to practice that minor scale! Jerry Cooper, I believe you'll forget to bring your head some day."

Jerry chuckled. It would be funny marching into Miss Clement's house minus a head. "I'd better have this mended, he said to himself, straightening. "I think I'll try that new place on May Street that George told me about."

Jerry wheeled his bicycle a few blocks until he saw a scrawly sign on a small, narrow building.

The bell tinkled as Jerry pushed open the door, but no one came. It was a queer shop with all sorts of odds and ends piled on board shelves—old clocks, musical instruments, tricycles, bicycles, and even shoes; but what struck Jerry as oddest was a cracked mirror at a crooked angle directly in front of him. Jerry's reflection was cut so that he appeared to have lost his head.

And then another funny thing happened. From the back room came weird, wailing sounds.

"A violin," guessed Jerry, "and that sounds like Grieg's music."

At that moment, out came a stout little man not much taller than Jerry, with a big, hooked nose.

"What's this?" he asked, "a flat tire? Bring it back here and we'll fix it."

"It's almost a new bicycle. This is the first puncture," Jerry remarked as he watched Mr. Thumling at work.

"There's a pretty bad bend in the frame," Mr. Thumling pointed out, "how did it happen?"

"I forgot to prop it up and a car ran over it."

"Forgot, eh? Too bad!" said Mr. Thumling. "Now me, I never forget things. When I was a boy I had to learn music many hours a day and that made me concentrate."

"I heard you playing," said Jerry. "I take music too—the piano."

"Do you now!" nodded Mr. Thumling. "Like it?"

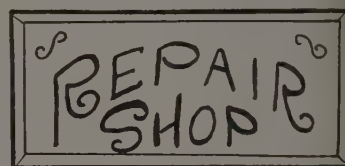
"Well—" Jerry hesitated, "I can read the notes all right, but I can't memorize. I guess it's no more use to try. My music teacher said I'd forget my head some day. When I looked in your mirror, Mr. Thumling, I thought I had."

The little man laughed. "Perhaps

you have. Perhaps this is a place where heads are repaired as well as tires. But speaking of music, here's something to remember. Music is something like riding a bicycle."

"You're joking, aren't you?" asked Jerry.

"No—you have to work hard to get uphill, pedaling or playing. When you have learned or ridden a few bars, you can coast along for a time, then comes a bump. You must stop for repairs. If you forget your scales or your bicycle kit, the machine becomes no good, so it is hard to mend."



"I guess that's so, all right," admitted Jerry, looking down at his hands. "I never thought of it."

He took his theory book from his school bag and opened it.

"Mr. Thumling," he asked, "do you mind if I do my theory right now? I just remembered I hadn't done it."

Jerry raised his head. Mr. Thumling was no longer there. After a few moments a tall old man hobbled in and said to Jerry,

"You can take your bicycle now. It is ready."

"But where is Mr. Thumling?" asked Jerry, wonderingly.

The old man grinned feebly. "My partner just remembered that he had promised to play his violin for a charity concert. He said that talking to you had reminded him of it. He said to thank you and to tell you that there is no charge."

"Of all things!" cried Jerry. "After all the talking he did about remembering things."

But as Jerry took his bicycle and walked out of the shop, he looked thoughtful. It was queer but he did feel different now. As if he had been under a strange spell and Mr. Thumling was a wizard who had helped him remember all the things he was supposed to do.

"Imagine me helping Mr. Thumling to remember," said Jerry. "But anyway, Miss Clement won't be able to say I've forgotten my theory or my head this music lesson. And that was good advice about music and bicycles. From now on all my machinery is going to be kept in better order."

Can You Play A March?

By Lillie M. Jordan

When you think of the value of well played march in parades, in religious processions, at ceremonious funerals, in military maneuvers, and at public festivals of almost every kind, you will see how well worth while it is to become an expert performer of this very important and popular form of musical composition, the *March*.

If you have learned to count at the piano or to follow the metronome, you are probably a good time keeper. But if you are not, never venture to play in public a march to which others must keep step.

With a nocturne or a reverie, you may take liberties; a waltz usually as a rhythm easily managed; but the march is a trickier thing. You must watch its accents very closely,

if your playing is to be a success. If you give really careful attention to the dotted notes

Ex. 1



or to the triplets

Ex. 2



that throw emphasis on the important beats, your performance is likely to have the swing that sets feet to tapping and makes of the march one of the most stirring of all musical forms.

When you have mastered its rhythm you may confidently accept invitations to play for the marching lines at school, or for the gymnasium classes or for the stage processions in entertainments.

A Rhythm Card Game

By Annette M. Lingelbach

FROM CARDBOARD make a pack of rhythm cards.

On them write various rhythm marks, such as three-four, four-four and six-eight. The leader begins slowly taking the cards off the pack.

When she takes off a card marked three-four, the player who first gives a musical recital about this rhythm, such as, it is waltz-time, or, it has three beats to a measure, receives the card.

The player with the biggest pile of cards, wins.

This game can be played also on your favorite instrument.

As soon as a rhythm card is shown, the players number themselves 1, 2, 3, and so on.

According to their number, they play some melody that is written in the rhythm named on the card.

The one playing the most number of pieces with the least number of mistakes, declared the winner.

Prize Winners for March Puzzle:

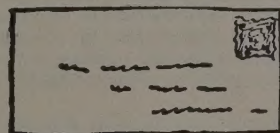
Class A. Harold Marshall (Age 14), South Carolina
Class B. Dolores Irene Tourangeau (Age 12), District of Columbia
Class C. Robert Kunce (Age 10), California

Honorable Mention for March Puzzle:

Dorothy Terrace; Etoile Robinson; Mary Ann Steg; Jean McCracken; Edna Jacobsen; Verne Margheim; Dick Nelson; Barbara M. Beece; Betty Jo Stanley; Gloria Roth; Dorothy Lundworth; Jimmie Lee Tallon; Paul Hammer; Martha Clopper; James Robinson; Jeanne Edith Hobbs; Frances Morris; Tina Di Darco; Jean Tanner; Romano Mascetti; Catherine Bascetti; Genevieve Moryl; Virginia C. Wicks; George Lett Jones; Marguerite Dalcourt; John Williams; Roberta Riddle; Amy M. Pickering; Donald Murrell; Rosemarie Lynn; Betty Ladigan.

Answers to Seven Composers Puzzle

B-erlioz; R-achmaninoff; A-rensky;
H-andel; M-endelssohn; S-carlatti.
BRAHMS



Letter Box List

The Junior Etude regrets that space does not permit printing the letters from the following:

Rose Capodice; Harriet Stanley; Donna Bartley; M. Jerome Stoinitz; Utako Matsuki; Rita De Fried; Jean Armour; Ruth Ann Shear; Mrs. W. P. Wheeler; Arline Shimon; Doris Brown; Joyce Alworth.



The boys who gave recital, Syracuse, New York.

A Suggestion for Campers

By Aletha M. Bonner

If you are going to a recreational camp this season be sure to carry along your mandolin, banjo, guitar, violin, ukulele, accordion, or whatever portable instrument you may play (the more the merrier!). With

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under sixteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

Junior Etude Contest

Class A, fourteen to sixteen years of age; Class B, eleven to fourteen; Class C, under eleven years. Names of prize winners, and their contributions, will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given honorable mention.

SUBJECT FOR THIS MONTH

"A Summer Concert"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than June 15th. Winners will appear in the November issue.

CONTEST RULES

1. Contributions must contain not over one hundred and fifty words.
2. Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper only and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
6. Entries which do not meet these requirements will not be eligible for prizes.

DEAR JUNIOR ETUDE:

Our music club meets the first Saturday of every month at the homes of the members. At our first meeting, four years ago, there were only six of us, and at the second meeting we had thirteen. Now we have about forty.

We have refreshments on our birthday in May, and then a member plays for us parts or all of a certain number of memorized pieces and exercises. We are demonstrating the fact that we can meet for the enjoyment of music and not for the refreshments. At our last birthday party the hostess had a cake decorated with a music staff. We are enclosing our Kodak picture.

From your friends,
THE RENSSELAER JUNIOR MUSIC CLUB,
Rensselaer, New York



Junior Music Club, Rensselaer, New York.

DEAR JUNIOR ETUDE:

I thought you might be interested in seeing the program and picture of our Boys' Recital. In the recital there were twenty-three boys and three guest artists who played on different instruments. All the boys enjoyed having a recital of their own; and the audience seemed to like it too.

I have studied five years on the piano, and my brother three years, and we enjoy playing pieces from THE ETUDE.

From your friend,
DAVID MOORE, New York.

N.B. The JUNIOR ETUDE regrets space does not permit printing the program of this Boys' Recital. It contained fifty-one numbers, and was a fine program for the boys to give.

Beheading Puzzle

By E. Mendes

1. BEHEAD to frequent, and leave a female relative.
 2. BEHEAD a semiprecious stone and leave an entrance.
 3. BEHEAD at no time, and leave always.
 4. BEHEAD father Duck, and leave a gardener's implement.
 5. BEHEAD excited and leave tardy.
 6. BEHEAD the smallest part and leave a point of the compass.
- The beheaded letters will give the name of a composer.

Prize Winners for March Contest:

(My First Recital)

Class A. Melba Potter (Age 14), Illinois
Class B. Thelma Schwartz (Age 13), New York
Class C. Selma Rubin (Age 8), Pennsylvania

Honorable Mention for March Essays:

Hope Hardy; Cecilia Bonjournio; Pamela Wahl; Mildred Appleman; George Linhart; Carroll Brandt; Dorothy Fox; Helen Dailas; Elaine A. Shannon; Betty Kawalsky; Mary Dare Stewart; Frances Baer; Joyce Cordula Bayer; Ruth Gortner; Jenny Epstein; Ruth Creamer; Nelly Belle Walter; Larry Chouinard; Barbara Colton; Joan Nolan; Regina O'Marra; Donna Marie Erickson; Rose Marie Keller; Arline Stiller; Deborah Lee Satz; Eunice Duell; Theresa Fry; Jeannie Gruenfelder.

Publisher's

Notes

A MONTHLY BULLETIN OF INTEREST
TO ALL MUSIC LOVERS

Advance of Publication Offers

—June 1940—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

AT THE CONSOLE—FELTON.....	\$0.75
CHILD'S OWN BOOK—DVOŘÁK—TAPPER.....	.10
EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE—PIANO—LEMONT.....	.20
JACK AND THE BEANSTALK—STORY WITH MUSIC FOR THE PIANO—RICHTER.....	.25
MAGIC FEATHER OF MOTHER GOOSE, THE—JUVENILE OPERETTA—AUSTIN AND SAWYER.....	.30
MELODIES EVERYONE LOVES—PIANO—FELTON.....	.40
MY OWN HYMN BOOK—EASY PIANO COLLECTION—RICHTER.....	.50
POEMS FOR PETER—ROTE SONGS—RICHTER.....	.50
SIDE BY SIDE—PIANO DUET ALBUM—KETTERER.....	.30
SONGS FROM MOTHER GOOSE—HOMER.....	.40
SYMPHONIC SKELETON SONGS—KATZNER . . .	
No. 2 Symphony No. 6 in B Minor—Tschalkowsky.....	.25
No. 3 Symphony in D Minor—Franck.....	.25
THRESHOLD OF MUSIC, THE—ABBOTT.....	1.25
TWELVE PRELUDES FROM THE "WELL-TEMPERED CLAVICHORD" (BACH)—PIANO—ED. BY LINDQUIST.....	.20
WHEN THE MOON RISES—MUSICAL COMEDY—KOHLMANN.....	.40

SUMMER MONTHS MAY BE PROFITABLY USED FOR MUSICAL ADVANCEMENT—Instead of an expensive trip to war-torn Europe for cultural development as in past years, American music students now are remaining at home, utilizing the splendid summertime courses offered by our schools and colleges and by enterprising private teachers. The success of many of today's leading teachers and performing artists may be traced to that little extra effort put forth one summer, years ago. Consider the ambition of the young folk who crowd summer music camps, season after season.

Many teachers find it most profitable to organize summer music classes in their home community. Some hold these classes on the porch or lawn of their residence. For classes in music history, appreciation, or theoretical subjects this is especially feasible. A certain type of pupil may be induced to join a class who never could be induced to take up private study; the class work arouses his interest and enrollment for the regular teaching course the following season is the result.

Among the text books that offer material adapted for summer music study classes the *Standard History of Music* by James Francis Cooke (\$1.50) and *Harmony Book for Beginners* by Preston Ware Orem (\$1.25) are especially popular. *Music Appreciation* by Clarence G. Hamilton (\$2.50) offers a wealth of material for another summertime study that teachers find profitable to direct. Write to the Publishers for suggestions on other materials, or about any other teaching problem.

Vacation-time is a period that need not be entirely wasted by the music enthusiast. Why not tuck in your traveling bag when starting on a trip a book on some musical topic? The reading of it while stretched out in a hammock, or comfortably reclining in a beach chair, may bring a bit of knowledge that never would have reached you during the busy season of study or teaching. At any rate, it will be pleasurable diversion.

EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE, For the Piano by Cedric W. Lemont—This new set of studies will provide valuable practice in the technical problems of the piano student in grades three and four, such as legato and staccato playing, octaves, chords, arpeggios, running passages, phrasing, pedaling, etc., and the material is designed for the equal development of both the right and left hands.

But there is another feature that the studies possess that will meet with the approval of the up-to-date teacher. This is their value in aiding the student to develop what is called "style" in piano playing. The teacher who really is looking out for the pupil's future seeks to do more than develop fingers, hands, wrists and arms. She appeals to the imagination and intelligence of the young folk whose instruction she has in charge. Mr. Lemont's tuneful and musical studies will be of material assistance in this respect.

Eighteen Short Studies for Technic and Style will be issued in the *Music Mastery Series*, Presser's publications used by many piano teachers as standard or supplementary material in the instruction of talented pupils. While it is in course of preparation single copies may be ordered at the special advance of publication cash price, 20 cents, postpaid.



THE COVER FOR THE MONTH—The month of June always will be "the wedding month." With a wedding ceremony being a sacred as well as a joyous occasion, it is natural that, just as music is so much a part of Christmas and Easter, music should be prominent in the average wedding.

In presenting the cunning photographs taken by the Philadelphia photographer, Harold M. Lambert, the artist, Miss Verna Evelyn Shaffer, has given us a reminder of the wedding bells and a most-used wedding strain, the *Bridal Chorus* from "Lohengrin."

SONGS FROM MOTHER GOOSE, Set to Music by Sidney Homer—The author says that these songs were written in response to a frequent request from his wife (Louise Homer) for some songs that "the whole family could sing together." "One day, in the midst of other work," he writes, "I came across some selections from Mother Goose. I realized that here was something which could be enjoyed equally by children of all ages, and even by grown-ups who are children at heart. This resulted the present set of songs. Mother Goose has something for everybody!"

Some thirty-five songs make up the complete contents, including *Hey, Diddle Diddle, Humpty Dumpty, Little Boy Blue, Old King Cole, This Is the House That Jack Built, Little Miss Muffet*, and all the familiar characters from Mother Goose land. Most of the songs are in the medium range from Middle C to F on the staff.

First-from-the-press copies of this noteworthy contribution to rote song literature may be secured by placing your order now at the low advance of publication cash price, 40 cents, postpaid.

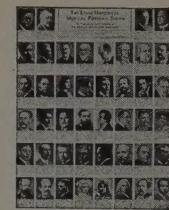
WHEN THE MOON RISES, A Musical Comedy in Two Acts, Book and Lyrics by Juanita Austin, Music by Clarence Kohlmann—Young America, as represented in the high school students of today, wants to rival the Broadway musical play when giving an amateur operetta production. The operetta creations of Clarence Kohlmann delight amateur performers and their audiences because they possess that captivating flow of melody which is the essential element of the success of music writers for Broadway productions.

This new operetta is one of Kohlmann's best. Any good senior high school or even older amateur groups will find it a worthy vehicle for their vocal and histrionic talents. The lead parts call for five men and four women singers, and three men having a little speaking only. The vocal ensembles are chiefly for mixed choruses throughout and the solos and duets for the main characters are charming.

The book is good with an interesting plot involving gypsies and the guests of a fashionable New England summer resort. The gypsies' threat to a popular concert artist, an ex-member of their band, promises its fulfillment "when the moon rises."

When this operetta appears on the market there will be a Stage Manager's Guide, giving directions for costuming, dancing, lighting, etc., available for rental. Those who want to obtain a copy of the Vocal Score of the operetta should do so through placing an order now and enjoying the low advance of publication price of 40 cents, postpaid. A single copy only may be ordered at this price for delivery as soon as published.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES—Those who have followed this unique biographical portrait series since its inception some eight years ago



will welcome the additions to their collection of name omitted in the original alphabetical listing which ends this month. Among the musical celebrities now being presented are some who have gained national and international prominence in recent years; some who could not be included originally due to our inability to obtain suitable photographs and still others who have been discovered from time to time by our editorial staff in the course of their extensive research work. These additions to an already comprehensive collection are sure to prove of real interest and value to every sincere student and lover of music.

For the convenience of anyone desiring extra copies of this or any previous instalment in the series, we have printed separate copies of each page as it has appeared. These we will be glad to supply at the rate of 5 cents a sheet.

THE MAGIC FEATHER OF MOTHER GOOSE, An Operetta for Children. Book and Lyrics by Juanita Austin, Music by Henry S. Sawyer—When planning an operetta production with children of grade school age for the next fall and winter season, do not overlook this bright new work. Children love to play in the land of make-believe and the stories that have been told them in nursery and kindergarten days are sure to inspire them to best efforts when they are called upon to impersonate the characters about whom they have heard so much. Then, too, the story of this little operetta has a bit of educational value, because in its telling the author reveals the identity of several historical figures about whom Mother Goose jingles were written.

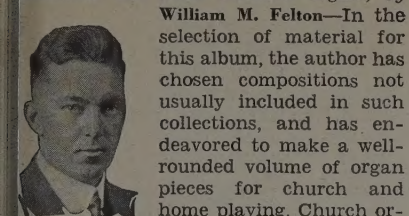
When teachers receive their copy of the vocal score of *The Magic Feather of Mother Goose* a pleasurable surprise awaits them. Not only will they find replete with tuneful little songs that fairly "sing themselves," but they also will see that at no time is any strain put upon the voices of the young singers. In fact, no child is asked to sing higher than D on the fourth line of the treble clef staff. They'll find short, simple and characteristic dance numbers that easily may be learned, and dialog sparkling with wit and humor.

The cost of production may be kept at a minimum, although an elaborate setting will do much to add to the play's attractiveness. The cast may be large or small. Eight children, able to speak lines, sing or dance, take the leading roles in addition to Mother Goose, which can be played by a larger, or older child, or an adult. There should be a chorus of little tots, too.

In order that teachers may have an opportunity to become acquainted with this playlet as soon as it is published, we are making a special offer in advance of publication that enables them to order copies at 30 cents, postpaid.



AT THE CONSOLE, *A Collection of Pieces for Home and Church, Arranged from the Masters, with Special Registration for the Hammond and Other Standard Organs*, by William M. Felton—In the selection of material for this album, the author has chosen compositions not usually included in such collections, and has endeavored to make a well-rounded volume of organ pieces for church and home playing. Church organists always welcome a new book and organists who have the Hammond in their homes will welcome a collection of such excellent numbers.



Here are some of the titles: *Romanza* from the *Violin Concerto* (Wieniawski); *Arioso* (Handel); *Sarabande* (Bohm); *Triumphal March* (Grieg); *Dialogue from The Magic Flute* (Mozart); *Scherzetto* (Beethoven); *Prelude in E Minor* (Chopin); *Chaconne* (Durand); *Melodie* (Boellmann); *Extase* (Ganne).

At the special advance of publication cash price, 75 cents, postpaid, this album is a real bargain, as proven by the many pre-publication orders that have been received, since the initial announcement of it was made. The sale of this book will be confined to the U. S. A. and Its Possessions.

MELODIES EVERYONE LOVES, A Collection of Piano Pieces for the Grown-Up Music Lover, Compiled and Arranged by William M. Felton—As radio programs continue to bring into the homes of American music lovers melodies new and old, grown-ups from 16 to 60 come to the studios of piano teachers for instruction. Listening to beautiful music creates the desire to play beautiful music, and sooner or later these new music lovers discover that the piano is the most satisfactory instrument with which to enjoy the delightful melodies they are hearing.

Many grown-up students have made excellent progress. Why not, when such helpful books as this author's *Grown-Up Beginner's Book for the Piano* (\$1.00) are available? There are many instances reported where, with a few months' instruction, grown-ups, who never before have sat at the piano keyboard, have started to play the pieces that Mr. Felton arranged for *Play With Pleasure* (\$1.00), his popular collection of piano music for advancing students. These students have gone through this book, and some of them are doing real well with the book of etudes *Progressing Piano Studies for the Grown-Up Student* (\$1.00) which takes them well along into the third grade of study. The demand for a book of pieces to supplement this study book is the result, and this Mr. Felton is making an endeavor to supply with *Melodies Everyone Loves*.

While these are "melodies everyone loves" they are not pieces that will be found in the ordinary collection of piano music. Just glance at this partial list of contents: *The Lost Chord* (Sullivan); *Songs My Mother Taught Me* (Dvořák); *Come Where My Love Lies Dreaming* (Foster); *The Rose of Tralee* (Glover); *When I Was Seventeen* (Scandinavian Folksong); *Last Night* (Kjerulf); *Gypsy Dance* (Sarasate); *Valse Bluette* (Drigo); *The Mill in the Forest* (Ellenberg); and selections from the grand and light operas—"William Tell," "Erminie," "The Gondoliers," "Romeo and Juliet," etc.

There will be approximately 120 pages of music in this volume and the pieces will range in difficulty from grades 3 to 5.

All will be carefully fingered, phrased and edited, and the volume will be well printed and substantially bound. While it is in preparation single copies may be ordered at the special advance of publication cash price, 40 cents, postpaid. Copies will be delivered to advance subscribers just as soon as the book is published. Orders can be accepted only from patrons living in the U. S. A. and Its Possessions.

MY OWN HYMN BOOK, Favorite Hymns in Easy Arrangements for Piano, by Ada Richter—Some of the most imperishable melodies in all musical literature are to be found in the pages of the traditional hymn book. Although some of these tunes are adaptations from Bach, Beethoven, Mozart, Haydn, and other classic writers, the greatest contribution to hymnology has been made by those authors and composers who have consecrated their talents almost wholly to hymn writing.

Most everyone loves to play hymns because of the simplicity of the melody, together with the colorful effect obtained by playing four-part harmony. Hymns as found in the hymnal are a bit too difficult for the beginning student, but here they are made available for the second grade piano player by the elimination of octave stretches and the simplification of difficult chord progressions.

Those who are familiar with the works of Ada Richter will find in this album also playable and effective arrangements of hymns such as *Rock of Ages*; *Onward, Christian Soldiers*; *Jesus, Lover of My Soul*; *Nearer, My God, to Thee*; *Sun of My Soul*; *Lead, Kindly Light*; *Holy, Holy, Holy*; and *Jesus, Saviour, Pilot Me*. Hymns for special occasions, such as Christmas, Easter, Thanksgiving, missionary and gospel use have been included.

Orders for single copies of this book now may be placed at the special advance of publication price, 30 cents, postpaid; but the sale of the book will be confined to the United States of America and Its Possessions.

TWELVE PRELUDES, From the "Well-Tempered Clavichord," Book I, by Johann Sebastian Bach, Compiled by Orville A. Lindquist—It was a practical idea when the compiler of this work thought of presenting within the covers of one book twelve choice *Preludes* from the "Well-Tempered Clavichord," Book I, by Johann Sebastian Bach. In the original work, there are *Preludes* in each of the twenty-four



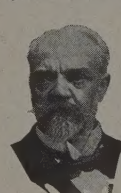
keys, and each precedes a *Fugue* in the same key. Because of the complexity and advanced grade of these *Fugues*, the complete volume could not well be given to the piano pupil as early as can these selected *Preludes*. As a matter of fact, few piano pupils even are familiar with many of these little masterpieces, because they have been more or less "buried" in the larger volume; the *Fugues*, generally being studied only by students in advanced form and counterpoint classes.

The alert piano teacher who is sincerely trying to bring pupils to an appreciation of the best things in music would do well to acquaint himself with this new compilation, single copies of which may be ordered now in advance of publication at the low price of 20 cents, postpaid.

SIDE BY SIDE, A Piano Duet Book for Young Players, by Ella Ketterer—This volume includes ten short and melodious pieces for piano, four hands in grades 1 and 2 from the pen of a successful teacher-composer whose piano pieces and study works reveal her practical experience in the studio. Note the descriptive titles she has given some of the numbers: *The Belle in the Steeple*, *Dance of the Little Wooden Shoes*, *The Elephant Marches*, *The Little Lead Soldier*, *Little Spanish Dance*, *The Rocking Cradle*, and *The Toy Sailboat*.

This book soon will be ready for delivery to advance subscribers, so we suggest the immediate placing of orders for copies at the special advance of publication cash price, 30 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—DVOŘÁK, by Thomas Tapper—Teachers of music appreciation in the grade schools and many private teachers of the piano regularly use the booklets in this series as a first text-book in the study of musical history.



The inspirational value of a biographical sketch of one of the great masters, plus the "play-work" features of pasting in cut-out pictures, binding the book with the silk cord and needle provided, and writing the story in the child's own words, readily can be realized. Here is a feature well worth considering in planning special music study classes for summer hours.

It is hoped that the Dvořák booklet will be ready for this year's summer study groups. The 16 other booklets, previously published, that may be obtained present biographies of Bach, Beethoven, Brahms, Chopin, Grieg, Handel, Haydn, Liszt, MacDowell, Mendelssohn, Mozart, Schubert, Schumann, Tchaikowsky, Verdi, and Wagner. Each is priced at 20 cents.

While the Dvořák booklet is in preparation for publication single copies may be ordered at the special advance price, 10 cents, postpaid. Copies of it will be delivered when the book is ready.

JACK AND THE BEANSTALK, A Story With Music for the Piano, by Ada Richter—The very title of this new music book for children is intriguing. What child hasn't followed with keen zest the climbing adventures of Jack? The reason is obvious: all children like to explore, whether by climbing, wandering, or otherwise. Exploring leads to knowledge, and in time children learn to love knowledge for its own sake.

Mrs. Richter has skillfully applied this fundamental principle to the teaching of elementary music. In illustrating her successive teaching points, by means of comparisons with events and facts in this well-known fairy tale, she talks to children in language they can understand. Learning music is like climbing, because it is advancing step by step from one point to the next. In this way the study of music is interesting, and what is learned thus becomes a firm foundation for future knowledge.

Mrs. Richter's earlier work of the same kind, *Cinderella*, is so well-known and popular that this newer book should have an assured success from the start. It is a story told with musical accompaniment, and can be dramatized, using speaking parts from the text; or it may be given in pantomime with a narrator. If its production in tableaux is desired, suitable directions for thus presenting it will be

found in the back of the book. The book is filled with attractive illustrations that will supply "busy work" in coloring for piano classes.

Single copies may be ordered now by taking advantage of our advance of publication cash price of 25 cents, postpaid, copies to be forwarded upon publication.

POEMS FOR PETER (A Book of Rote Songs) Texts by Lysbeth Boyd Borie, Set to Music by Ada Richter—Heartfelt and spontaneous is the admiration felt for the writer of such verse as is contained in the two books, *Poems for Peter* and *More Poems for Peter*. These two books by Mrs. Borie have appealed so universally to both old and young that they already have taken an enviably high position in poetic literature.

The same spontaneous admiration will be felt for Mrs. Ada Richter when her musical settings for some of these poems appear in print under the title *Poems for Peter*. Mrs. Richter is already recognized for her expert creation of juvenile melody as shown in *My First Song Book*, *Play and Sing*, *Cinderella*, and other books. Just as children love the poems, so will they love the melodies that give them added worth. These musical settings will prove valuable as material in early school grades as well as in the home and general recreation activities.

A few of the titles in the collection are here mentioned: *Only Just Me*, *Too Expensive*, *Who Do You Suppose?*, *Peter Family Tree*, and *Too Salty*. All are associated with sayings and incidents common to every-day life and therefore instantly understandable.

Any who desire to obtain single copies of this book at the special advance of publication price of 50 cents, postpaid, may remit now and receive copies as soon as this book is printed.

SYMPHONIC SKELETON SCORES, A Listener's Guide for Radio and Concert, by Violet Katzner—In another note on these pages announcement is made of the publication of two of the books in this series. The following are still in preparation and copies of them may be ordered at the special advance of publication cash price, 25 cents, postpaid:

No. 2. Symphony No. 6 in B Minor, Tchaikowsky

No. 3. Symphony in D Minor, Franck

Advance subscribers who ordered complete sets of all four books have received their copies of No. 1 *Symphony No. 5 in C Minor* (Beethoven) and No. 4 *Symphony No. 1 in C Minor* (Brahms) and will receive their copies of the above works just as soon as they are ready.

THE THRESHOLD OF MUSIC, A Layman's Guide to the Fascinating Language of Music, by Lawrence Abbott—This book leads the student carefully and systematically through the essentials of harmony and shows how a knowledge of the subject gives the learner greater poise and freedom in his association with other musicians. It makes listening to music a pleasure, a delight intelligently enjoyed, and makes for better discrimination in the quality of the music to which one listens.

The author is the able assistant to Dr. Walter Damrosch at the National Broadcasting Co. and in this capacity he has experienced for years the desire that exists with many radio listeners—young and old—to know more about the music that is played on the fine programs they hear. He has handled his subject in a

(Continued on page 432)

THE THRESHOLD OF MUSIC—Continued most interesting manner and while he has had throughout the enlightenment of the layman, or individual with little or no musical training or professional ambitions, his discussion is so clear and informative that many serious students of harmony and composition will profit by reading this book. In fact, teachers, who have read the articles as they have appeared in *THE ETUDE*, have been ordering copies for their students in theory and harmony.

There is still time to place an order for this book at the special advance of publication cash price, \$1.25, postpaid. Copies will be delivered when the book is published.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—As is customary when works offered in these columns at special advance of publication prices are issued, formal announcement is here made that the following works are now on the market and may be obtained at any music dealer's or from the Publishers. Of course the special advance cash prices are withdrawn. Copies may be obtained for examination.

Twelve Master Etudes in Minor Keys, for the Piano, by Franciszek Zachara, distinguished Polish-American pianist-teacher will probably occupy a place in the teaching curricula of American teachers, colleges and conservatories of music comparable to that held by the works of Cramer, Heller, Moscheles and Philipp. Modern musical compositions for the piano demand a special technical development for their successful performance and the Publishers feel they can heartily recommend this set of studies for talented students in grades 6 to 8. Issued in the *Music Mastery Series* (Catalog No. 26951) at 60 cents.

Symphonic Skeleton Scores, by Violet Katzner—No. 1 *Symphony No. 5 in C Minor* (Beethoven) and No. 4 *Symphony No. 1 in C Minor* (Brahms) are now on the market and may be obtained from any music dealer. Here is a brand-new idea for the convenience of music lovers who enjoy listening to broadcasts of the great symphonies and to recordings of these musical masterpieces. These scores are more than a "libretto" but they are much easier to follow than the "miniature scores." Their use has been approved by several national music organizations, including women's clubs, symphony study groups, etc. Price, 35 cents each.

ATTENTION, ETUDE FRIENDS! CHANGE OF PRICE!—On July 1, 1940, the price of *THE ETUDE MUSIC MAGAZINE* will be advanced from \$2.00 to \$2.50 for a one year subscription; from \$3.50 to \$4.00 for a two year subscription. Watch your expiration date and be sure to send your renewal postmarked not later than midnight of June 30th, 1940. This will enable you to make a very substantial saving on your subscription. Rapidly advancing costs in the past few years have made this price increase imperative but we are sure you will agree with us that *THE ETUDE* in its new, modern form is well worth it.

CHANGES OF ADDRESS—If you desire *THE ETUDE* to follow you to your summer home, let us know immediately, giving us both your city address and summer address. Tell us when you desire your copy sent to the old address in the fall and we will take care of the matter

for you. Changes of address should reach us four weeks in advance (if possible) of the date of publication to prevent copies from going astray.

LOOK OUT FOR SWINDLERS—We must again impress on our musical friends the importance of checking up strangers offering *THE ETUDE MUSIC MAGAZINE* at "cut rates." Read carefully any contract or receipt offered you before you pay any money. Do not permit any solicitor, man or woman, to change printed prices or terms. We are in constant receipt of complaints from music lovers throughout the country who have been imposed on by dishonest men and women, so help us to protect you. We cannot be responsible for the work of swindlers.

PREMIUM WORKERS—The following list of articles, selected from our Premium Catalog, is exceptionally attractive. These can be secured without any cash outlay on your part and very little effort expended in obtaining new readers for *THE ETUDE*. For each subscription secured from a musical friend, you are given one point credit toward any reward selected. With the new modern *ETUDE*, which has been so enthusiastically received by music lovers everywhere, it should be easy to obtain the required subscriptions for your choice of the following merchandise:

Comb & Brush Kit: A compact arrangement, including brush, comb and nail file in a black leather case. Your reward for securing one subscription. (Not your own.)

Book End—Smoker's Set: This unique set has a polished maple finish and includes glass cigarette container, match holders and crystal glass ash tray. An attractive as well as practical addition to the house or studio. Awarded for securing one subscription. (Not your own.)

Leather Wallet: This fine leather Wallet is obtainable either with or without the zipper fastener and includes an open face pocket for license cards, coin pocket, another pocket for calling cards, etc. Your choice of black or brown for securing two subscriptions.

Garden Shears: This unique implement not only cuts clean but holds the flower part of the stem as it is cut. Saves scratches, increases reach. Your reward for securing one subscription. (Not your own.)

Correspondence Case: This handy Case has a sturdy leatherette binding and includes a pad of writing paper, calendar, envelope pocket and pencil or pen holder. Closed it measures 6" x 8½". Awarded for securing one subscription. (Not your own.)

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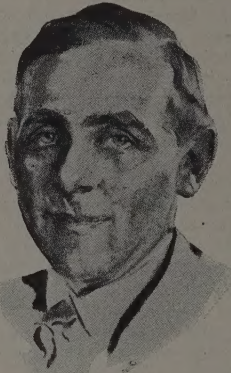
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HAVE YOU ALL THE PUPILS YOU CAN HANDLE?

Ada Richter has these, and she has secured them in her own original way. Her educational work is bringing a fine income. Perhaps you are using some of her excellent instruction books. In a captivating article, "Fun and Profit in the Piano Class", in our July issue, Mrs. Richter lets us into the secrets of her success in class organization.

OPERATIC NOMADS IN OPERA LAND

Many of the most famous of the world's great opera singers, all the way from Caruso to our own Edward Johnson, have served their apprenticeship in the traveling opera companies of Italy, which go from town to town in highly romantic fashion, reminding us of "I Pagliacci." Mila Trouk, an American girl, spent a summer with such a troupe and in fascinating manner relates her unusual experiences.

WHAT'S THE MATTER WITH MY VOICE?

Here is a course in self-diagnosis, which may reach just the spot you have been worrying about and suggest a remedy. Professor John W. DeBruyn, of the University of Florida, has given *THE ETUDE* voice enthusiasts a very clever and helpful questionnaire for self-improvement.

CHOPIN'S MOST POPULAR PRELUDE

Professor Orville Lindquist, for many years Professor of Pianoforte Playing at Oberlin College, has given to readers of *THE ETUDE* a Master Lesson upon Chopin's very playable *Prelude in C-Minor*, which, to interpret properly, is not so simple a task as it looks.

THE FIRST AMERICAN PIANIST

The first musician to write extensively for keyboard instruments is said to have been William Byrd (1538-1623). The first American born pianist to gain European renown was Louis Moreau Gottschalk, still one of the most romantic figures in American musical history. W. F. Gates tells his interesting story in *THE ETUDE* for July.

MAKING A FRIEND OF FATE

Fate has played an astonishing role in the success of many of the greatest musicians. Just when everything seems to be going "hay-wire" Fate often steps in to turn turmoil to triumph. You will like Doron K. Antrim's article in *THE ETUDE* for July, "Fate Was Their Fortune."

plus...

The usual delightful music section with a variety of new and standard selections for all music lovers

The World of Music

(Continued from page 383)

NEXT SEASON SUBSCRIPTIONS to the Saturday evening and Sunday afternoon concerts of the New York Philharmonic Symphony Orchestra have been reduced "to meet the musical needs of a changing world," so that seats will range from twenty-five cents in the balcony to one dollar forty-three cents in the parquet.

ARTURO BENEDETTI MICHELANGELO nineteen year old Italian pianist, has created a sensation in a debut recital at the Teatro Adriano of Rome.

THE CHICAGO OPERA COMPANY is a rejuvenated organization of the former Chicago City Opera Company and has Chauncey McCormick as chairman; Mr. Charles Swift and John Alden Carpenter at the head of an Operatic Advisory Board; Mrs. John Alden Carpenter, chairman of the Women's Board; and Robert Hall McCormick, chairman of the Board of Trustees. Which, to those who know their Chicago, means that there is to be opera again in that metropolis which will make the world take notice.

ARMAS JÄRNEFELT, eminent Swedish musician, celebrated his seventieth birthday by conducting a performance of "Aida" at the Royal Opera, and by leading also a concert of works by Sibelius and by himself.

THE WORLD FAMOUS "AUDITORIUM" of Chicago has celebrated its first half century as a center of culture. For its dedication on December 9, 1889, Adelina Patti sang *Home, Sweet Home* and the *Swiss Echo Song* by Eckert (and collected forty-five hundred dollars); leading statesmen of the country were present; Clarence Eddy played the magnificent organ; and a special chorus sang "Dedication Ode" with the poem by Harriet Monroe and the musical score by Frederick Grant Gleason. At the semi-centennial, Mrs. Ferdinand Peck, ninety one-year-old widow of the man who raised the money to build the Auditorium was a center of interest.

The Choir Invisible

Owing to vicissitudes of transmission and publication, it is often impossible that notices of the death of people eminent in the musical world can appear in our columns till several months after these events actually. We feel, however, that many of our readers desire to keep their records complete, irrespective of such delays, and so we shall continue to offer these items at the earliest possible date.

KARL HAMMES, widely known German baritone well remembered as *Don Giovanni* by visitors to the Salzburg Festival was killed while fighting in the recent Polish conquest.

LOUIS CLAYTON WOODRUFF, widely known teacher and accompanist of New York, passed away recently, at the age of sixty-seven.

MME. EMELIE ALEXANDER MARIUS once widely known singer and vocal teacher, and the first American woman to be elected to the National Academy of France, died recently in Boston at the age of eighty-six.

HENDERSON N. WHITE, who rose from cornetist in a village band to the presidency of one of the leading firms manufacturing musical instruments in America, died March 26th, at his home in Cleveland, Ohio, aged sixty-five.